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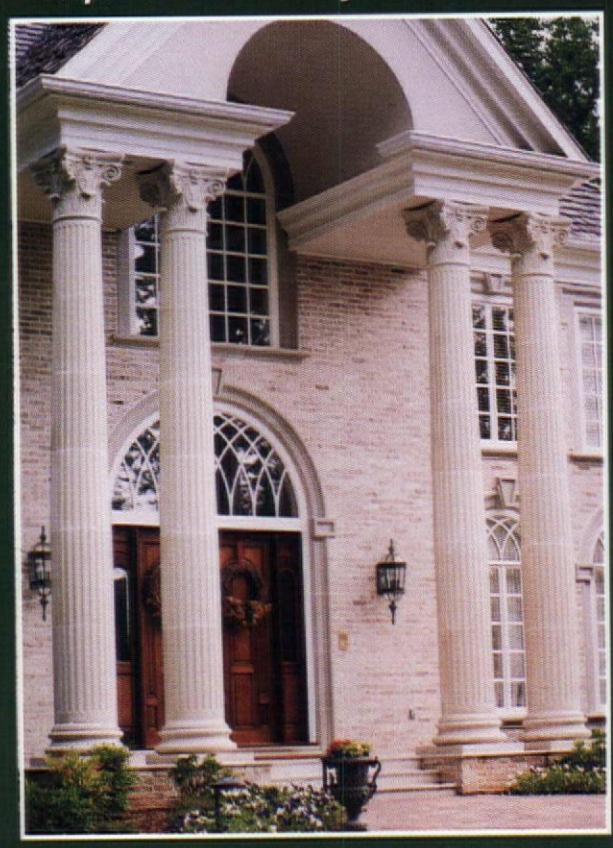
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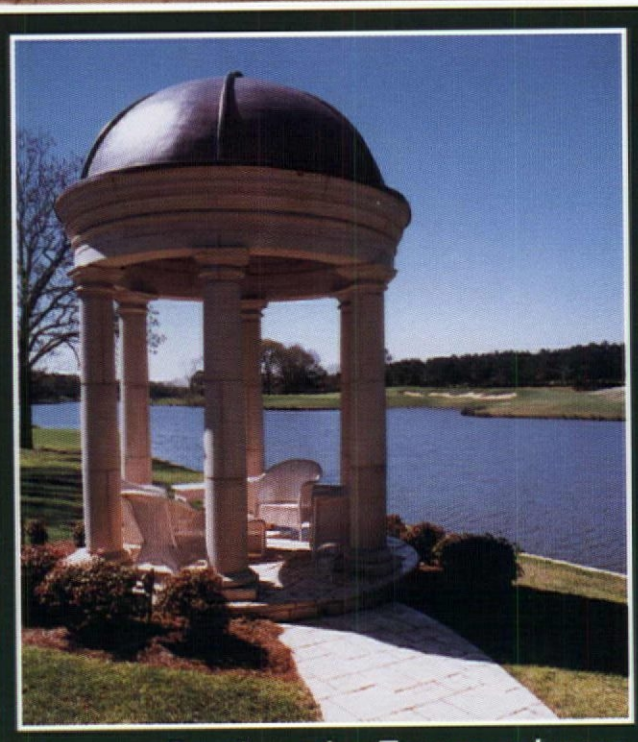
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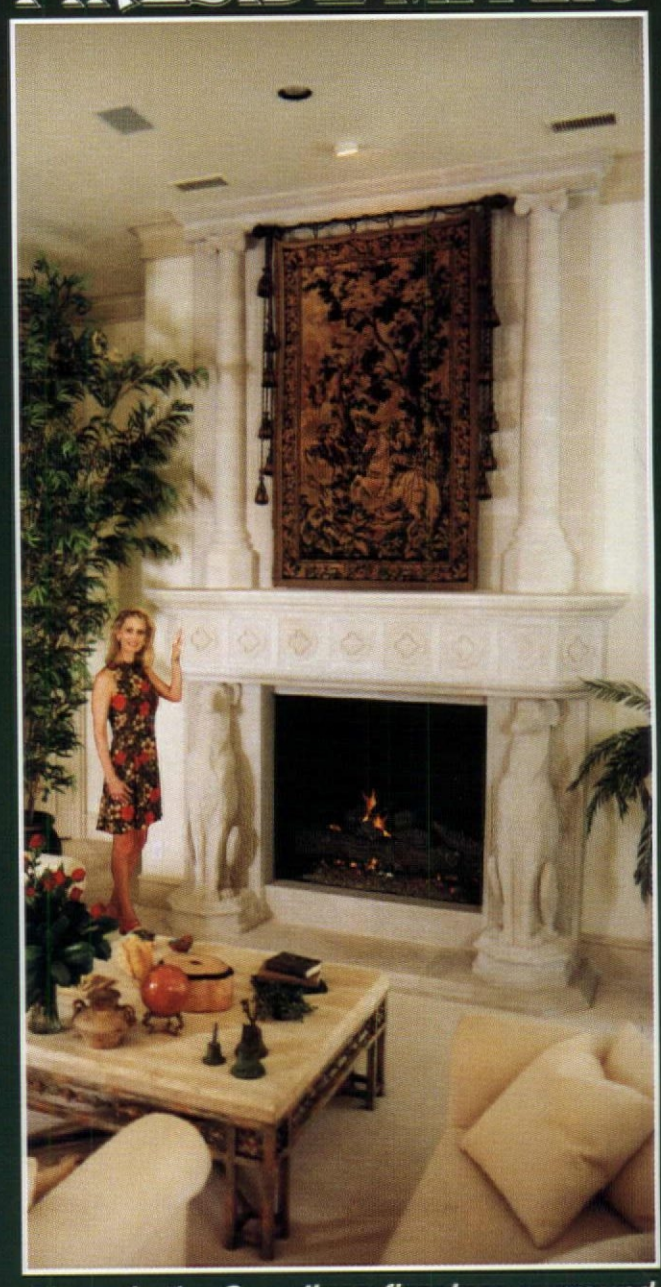
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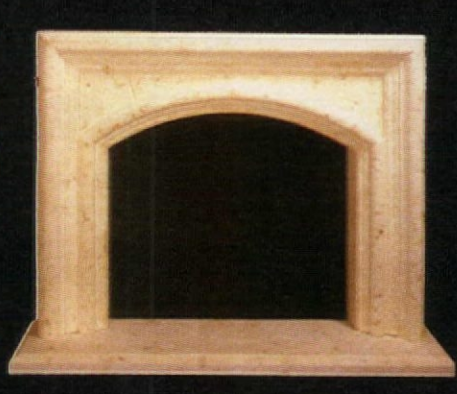
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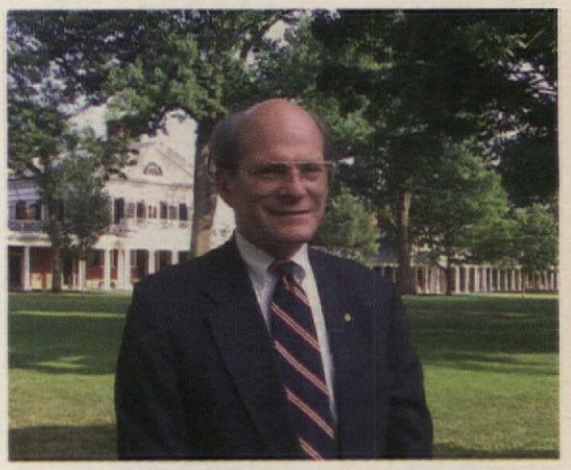
Don Swofford, AIA, tempers his innate Texas zeal with a moderating Virginia sensibility. In his years of architecture and preservation practice he has found a definite place for both.

by Kathleen Randall

It was not a revolution, but a polite rebellion. Like his co-conspirators in architecture schools across the country in the late 1960s, Don Swofford found himself "Corbusied and van der Rohed to death." Following his instincts and navigating the outskirts of academic authority, he deliberately sidestepped the Bauhausian bandwagon. Swofford combined architecture and architectural history with a bit of planning and engineering, to forge a course of study and a career working with old buildings and landscapes and designing new buildings in a similar vein. His 27 years of practice in Charlottesville, Va., attest to the value of a little unrest in the ranks.

Growing up in central Texas, Swofford was surrounded by 19th-century buildings bearing the design influences of the region's German and Czech immigrant population. At age 17 he spent a year attending Catholic seminary, passing many hours listening to Gregorian chants in the 17th-century Mission Concepcion de Acuna in San Antonio. This experience, coupled with later travels to the historic mission towns in southern Texas gave Swofford a deep appreciation of architecture derived from the Spanish Renaissance. It is not surprising that halfway into his undergraduate architecture program at Texas A&M he grew weary of the Modern movement ideology. He appealed to Melvin Roach, a well-known architectural historian and professor in the program, asking, "where is the historicity in architecture today?" Sensing the panic of someone in the wrong place at the wrong time, Roach became a sympathetic and guiding figure in Swofford's quest for something different.

The detour started with a survey of buildings of Germanic derivation in central Texas. The structures dated from 1836 to the mid-1840s, roughly coinciding with the years Texas was a republic. Swofford sought to show the significant German influence in Texas architecture before the import of Bauhaus ideas, as well as the exceptional craftsmanship and detail that characterized these buildings of the past. His presentations of the survey impressed Ed Romieniec, the school's Dean and a former student of Walter Gropius. Swofford believes he was tolerated around the school, not only because his ideas had substance, but because he was working so hard to prove his point. The research became more than an academic exercise when the bank in Fayetteville, Tex., one of the documented locales, asked Swofford to develop a preservation plan for the community. The merits of this effort, Swofford's first venture into real-world preservation, can be seen in the streets of Fayetteville today.



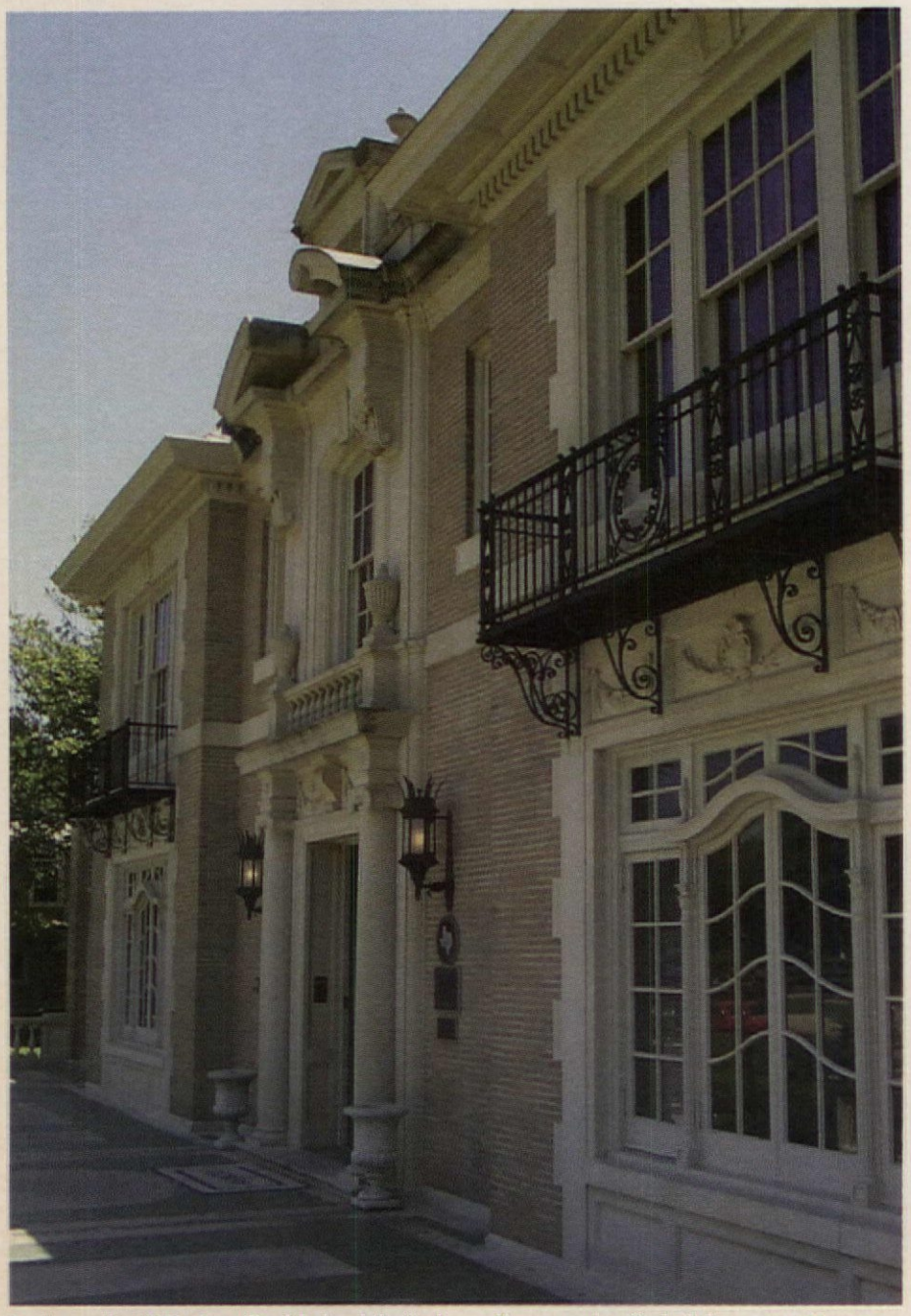
Don Swofford, AIA, came to the University of Virginia in 1974 to study architectural history and has called Charlottesville home ever since. The colonnades of Jefferson's academic village, c. 1825, are always available for inspiration. *(All photos by Dave Sagarin unless noted)*

There was further encouragement during his rebellious years at A&M. Swofford chanced upon Ima Hogg, an early leader in historic preservation and daughter of a famous Texas governor, while browsing a local antique shop. Mrs. Hogg saw Swofford paging through a copy of the National Trust's *Preservation* and offered to buy him a subscription. Her commitment to preservation and her resources (she and several friends bought small towns and farms lock, stock, and barrel in order to save them) was well known throughout the state. Swofford accepted, ever grateful for the printed resources and the inspiration she provided in the years ahead.

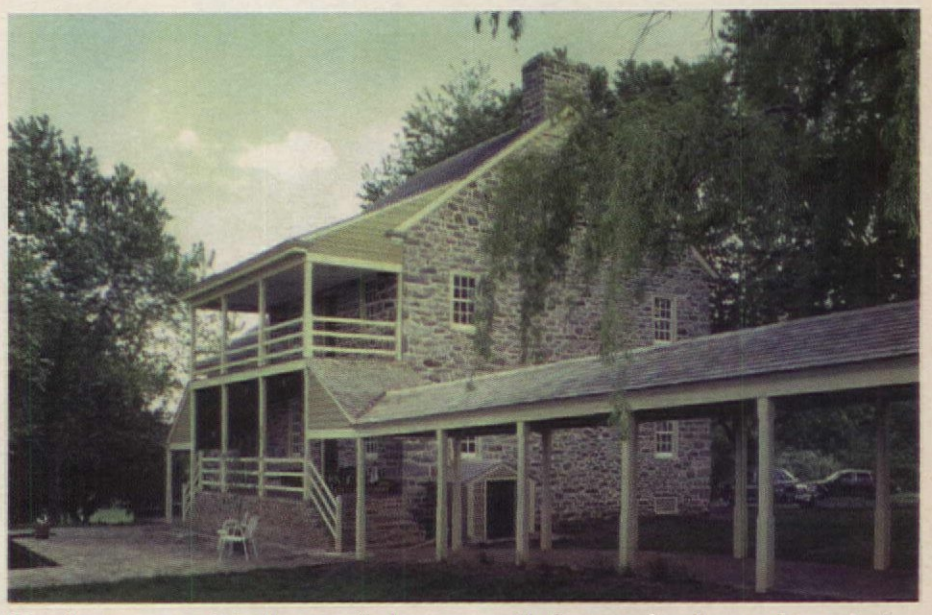
Big City Lights

After graduating in 1970, Swofford hoped to attend graduate school to study architectural history. However, a nagging urge to dispense with what he considered an ominous student loan of $1,800 sent him to Dallas for paying work. He had been recruited on campus by a large Dallas firm to assist with their first ventures into preservation work, only to arrive on starting day and find that the firm had vanished in a huge stock scandal. It was probably good fortune, for Swofford accepted a position with the City of Dallas Department of City Planning. Here, he discovered that what he was trying to do at Texas A&M was not strange, but right on target. While working for the City, he organized the Dallas Historic Survey, helped draft the Dallas Historic Landmark Program, and was instrumental in setting up the Dallas Historic Commission. These efforts were part of an ambitious program called "The Goals for Dallas," that brought together local financial and intellectual leaders to map a plan for the city's future. It was in this context that Swofford met O. Neil Ford, whom he considers one of his early mentors and heroes. Ford, a modernist architect working from the 1930s through the 1960s, was also a very sensitive preservationist, and was influential in getting historic preservation into "The Goals."

continued on page 8



In the early 1970s Swofford helped draft the ordinances that fueled the economic turnaround along Swiss Avenue in Dallas. The area is now a well-documented preservation success story and considered by many to be one of the nation's finest historic districts. This façade fronts one of the many fine homes saved from an early death.



Hearthstone was originally part of a large vegetable farm serving the growing nation's capital at the beginning of the 19th century. Landscape architect Meade Palmer worked to make sure that the structures and their immediate grounds and plantings blended seamlessly into the rural setting. The main house (on the left) was built in 1806 of locally quarried stone. Swofford's addition is a frame structure evoking images of the early settlements in Northern Virginia and Pennsylvania.

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PTN NEWSLETTER

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International Preservation Trades Workshop 1999

You are not allowed to bring slides. You are allowed to bring hammers, notebooks and work gloves. Bring an instrument, bring a lawn chair, bring yourselves. You will be blessed if you can tell jokes, sing, laugh, share and tell your stories about real work on real buildings. Tell everyone what you know, tell everyone what you don't know. Bring a costume, suspenders, wigs, your favorite tattoos and party favors. Bring cameras, crutches, binoculars and hearing aids. But DO NOT bring slides.

Sponsored and organized by the preservation trades, this is not a place to sleep. THIS IS NOT A 'SHOW AND TELL', THIS IS A 'HOW AND WHY' FOR THE PRESERVATION TRADES. Bring poetry, bring pretty rocks, bring enigma bricks, tin shingles and chunks of vivacious wood. Bring your mystery. Be here or be there, but whatever you do – don't miss this event!

If you are a craftsperson involved in historic preservation and working on older structures this is the place to network, learn from your peers and associates, and find yourself at home.

This is not a conference where you doze through a confinement of dog and pony shows, bored out of your wits, and escape half way through the program to spend trying to bump into old friends in the lobby. For one thing, the barn in Gaithersburg, MD has no lobby. For another, we, the preservation trades, bump into our friends, old and new, first thing when we arrive on site and don't stop networking until the show is over and the last fire is out. Bring a raincoat and sun shades.

The demonstrations / presentations are active interchanges between people with varying degrees of experience and a variety of views. The openness of the meeting space, the methods of presentation and the exchange of ideas turn those who are attending into instructors.

As to the dog and pony show – we make our own rules. Expect eccentric dogs and sage ponies. Expect to be exhausted, expect to be engaged and challenged, expect to learn, expect a working vacation. This is the gathering of the trades.

For those of you hundreds of previous attendees, please take the time to tell your friends... and come prepared to make the 3rd annual IPTW an experience to never forget.

This event is like a barn raising. . .building the spirit of the preservation trades. Maintaining the knowledge of process that only builders seem to clearly understand. If you don't agree, then get in your truck and come on over and tell us about it. For every effort that each of us puts into the IPTW we all get a lot more coming out of it. Ask anyone who has put their time into the IPTW just how much it has helped them in their business.

PTN, organizer of the IPTW, as a Special Task Force of the Association for Preservation Technology (APTI), has been reaching out to sub-sets of APTI and as a result, the Washington Chapter of APTI has announced a scholarship effort in support of the 1999 IPTW. This, along with student scholarships from Apple Restoration of Brooklyn, New York, shows a growing awareness of the importance for networking of preservation trades. PTN is also actively involved in the upcoming APTI Conference to be held in Banff, Alberta, Canada in October where there will be hands-on demonstrations.

Correction: The International Preservation Trades Workshop (IPTW) for 1999 will be held November 2nd, 3rd and 4th in Gaithersburg, Maryland. This is a correction of the dates announced in the previous issue of Traditional Building. The erroneously announced dates were off by one day. Please mark your calendars.

For up-to-date details, please check out the PTN website at http://www.PTN.org or contact:

Preservation Trades Network
1323 Shepard Drive, Suite D
Sterling, VA 20164
Phone: 703-406-8319
Fax: 703- 450-0119

DON SWOFFORD, continued from page 6

Old Dominion Beckons

Two years later, with a Jefferson Fellowship in hand, Swofford arrived in Charlottesville, Va., to begin graduate study in architectural history. Texas may be big, but Virginia boasts an inventory of 18th- and 19th-century buildings grossly out of proportion to its landmass. The state ranks tenth nationwide in number of buildings listed on the National Register (1,900). Anxious to get to work on this stock, Swofford hired on with Grigg, Wood & Browne in Charlottesville while studying at UVA and continued with the firm after graduating in 1975. He credits Milton Grigg, FAIA, and Henry Browne with giving him the opportunity to work on some of the finest homes and structures he has ever encountered, such as the Stonewall Jackson House, the Fluvanna County Courthouse, Sully Plantation in Dullas, and Bethany College in West Virginia.

After six years with the firm, Swofford left to start his own practice focusing on restoration, rehabilitation, and traditional design. In 1990 Swofford joined with Eldon Wood, AIA, forming the partnership Wood, Swofford & Associates. Wood retired this spring, and the six-person firm is now DASA plc. About 70 percent of the firm's work involves restoration and renovation, and recent new-construction projects include hotels, retreats, and equestrian facilities. Through the firm's incarnations, its project list has always been heavy on grand-scale residences in Virginia and the neighboring states. A few that Swofford is eager to recount are Hearthstone, Farley, and the Martha Washington Inn.

A Few Fine Homes

Hearthstone is a bucolic estate in Loudon County, Va. The property includes an 1806 stone house, frame outbuildings, and a new wing designed by Swofford to provide garage, apartment, and office space. The old and new sections are connected by a graceful covered walkway. Hearthstone's owner challenged Swofford to experiment with modern technologies, such as radiant heating and low-voltage wiring for the lighting, while restoring the appearance of the venerable old house to that of its original construction date.

In 1978, Swofford was hired to rehabilitate Farley, a 1792 manor house near Culpeper, Va., for use as a private facility for corporate retreats. Technically, Swofford's work started five years earlier at UVA where he completed a Historic Structures Report on the house. Structural stabilization of the 6,000-sq.-ft. house was the true challenge of the project. Sagging sills and rotted beams were replaced after carefully jacking the house off its listing foundation. Swofford swears he will never forget the sound a large wood-frame building makes when it is being jacked to square. Once on new footing, a full interior renovation and mechanical upgrade was completed, followed by attention to the grounds. As found, the landscape remained fairly close to sketches Swofford had from an 1816 diary. Roads were graveled, fences installed and the kitchen garden was identified and expanded.

The Martha Washington Inn, in Abingdon, Va., had a rather checkered past before making it to the National Trust's Historic Hotels of America list. The main structure was built in 1832 as a residence for General Francis Preston. In 1858 the United Methodist Church purchased it for use as a women's college. After a brief stint as a Civil War hospital new wings were added to the college, resulting in a five-part Palladian plan. The Depression closed the college, and in 1935 the "Martha" started new life as a hotel. Swofford was hired in 1984 by the Abingdon Inns Group to restore and upgrade the complex to today's standards. The two-year, $4 million project took what Swofford describes as a "very, very tired, but structurally sound building" and created a first-class facility of 61 guest rooms, meeting rooms, and restaurant.

Monticello's Master

Like many architects and historians in Virginia, Swofford cultivates an almost religious reverence for Thomas Jefferson, the architect-dreamer of the agrarian dream, master of simplicity and delight. For this group Charlottesville/Albemarle County is mecca. Swofford dreams of someday doing restoration work at Monticello, the University of Virginia, or the State Capitol in Richmond. In the meantime, he is getting plenty of practice working with the Jeffersonian courthouses that dot the area. Apparently when Jefferson and his friends in state government were overhauling the county court system at the end of the 18th century, Jefferson felt compelled to provide the board of supervisors with an architecture to reinforce the republican reforms. His design, full of references to Roman courts, was used with little modification for five Virginia courthouses, says Swofford, and heavily influenced another 40 or 50 courthouses built through the 1850s. Swofford has written historic structures reports and directed restoration work on three of the core group: Charlotte County, Goochland County, and Fluvanna County.



This room, once a gymnasium for a women's college, was converted to a President's Lounge for The United Companies, the Inn's owner at the time of the 1985 renovation. Swofford designed the interior specifically for modern-day coal barons.



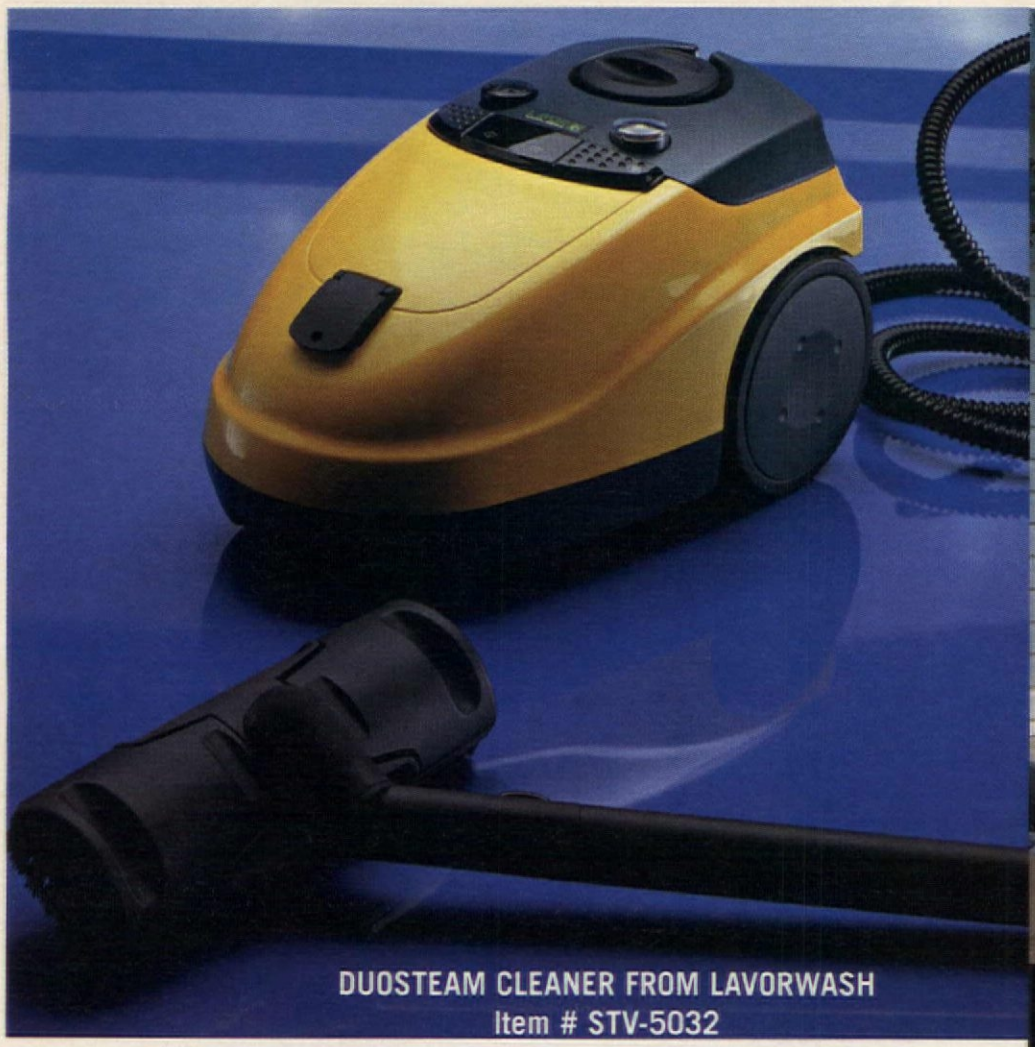
The central entry of the Martha Washington Inn features original Dofore scenic wallpaper added during the renovation. The rolls were found in their original packaging in a warehouse in Philadelphia.



The Martha Washington Inn, in the southern highlands of Virginia, has functioned as a hotel since the mid-1930s. However the 1985 restoration brought it up to current luxury standards. The "Martha" is one of Swofford's favorite projects, and he never misses an opportunity to stay in his designated room in the center of the garden wing. The central building serves as a focal point and houses the lobby, meeting rooms, restaurant, and primary circulation. As part of the renovation, Swofford designed interpretive exhibits in the halls that are stocked with memorabilia of the "Martha," gathered through ads in local newspapers. A landscape plan to unite the five buildings that comprise the Inn was designed by Rob McGinnis, ASLA, of Oculus.

As plum as a Jefferson commission might be, Swofford believes preservation is a broad and powerful tool with value far beyond preserving structures attached to famous names, architects or otherwise. His early projects in Texas, as well as recent projects, have him convinced that preservation is a community-building mechanism — not just cultural tourism for visitors, but a tool for fortifying and improving communities for people who make them a part of their daily life. Swofford returns to Fayetteville, Tex., his first survey site, quite often, and each time a vibrant community reinforces his belief. The local bank still displays renderings from his preservation plan in its lobby and he gets an occasional thank-you call from a local realtor. While working for the City of Dallas, Swof-

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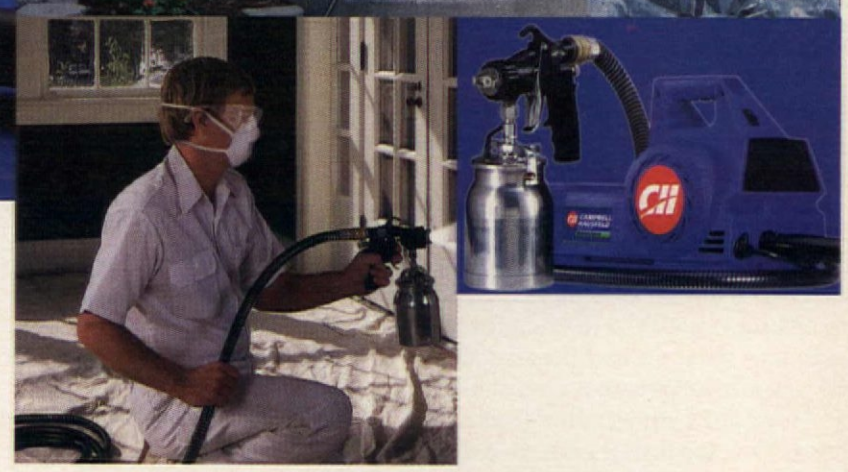


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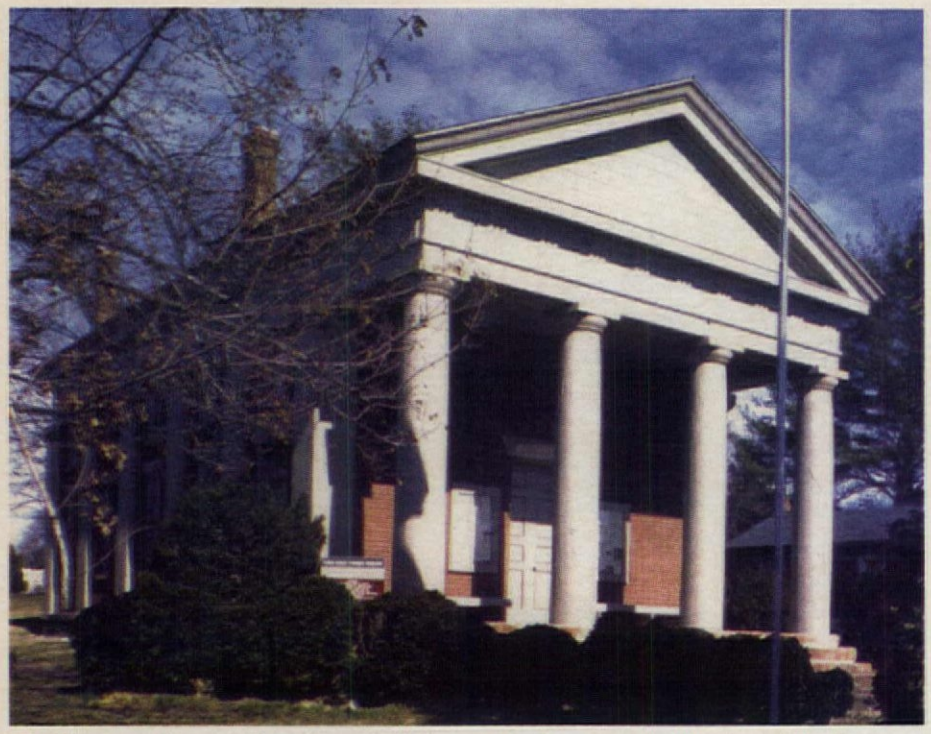
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DON SWOFFORD, continued from page 8



The Fluvanna County Courthouse in Palmyra, Va., just outside Charlottesville, is one of an original group of courthouses modeled on Jefferson's prescriptions for a proper American courthouse. It was built in 1832 by Nelson and Dinsmore, two of Jefferson's favorite architect-builders. A Doric temple front of impressive scale differentiates this courthouse from its more Roman-influenced counterparts. Swofford completed a historic-structure report for the building in 1975, but it was not until a few years ago that serious restoration work began. In the years between, this quintessentially American icon was almost abandoned by county administrators in search of a new suburban location.

wrote the preservation plan and ordinances that helped save the Swiss Avenue district of east Dallas. The neighborhood, an architectural history book from Beaux Arts to F.L. Wright, started its turnaround in 1980 about ten years after the ordinances kicked in. Swofford likes to list the predictions he made in 1970 regarding what a good preservation plan could do for economic turnaround and happily reports that almost all have proven true.

Swofford's projects in Virginia have met with similar outcomes. In Winchester, Va., the firm shepherded a complex historic rehabilitation of a 19th-century row house block through tax-credit hoops. When the county administration abandoned its original home, downtown Winchester was given a new lease on life when a local bank purchased the block of row houses and renovated it for use as executive offices. The bank also purchased the courthouse, which is being used as a museum. The projects have proved to be an economic and cultural boost to what is now known as "Winchester Mall."

Swofford is currently working on his third project in Danville, Va., where he credits an aggressive city manager for figuring out how to leverage the city's built resources with state and federal grants for historic preservation. The first project, funded in part by an ISTEA grant, reclaimed the rail station, abandoned since 1978, for a combination Amtrak station and science museum. The original 14,000-sq. ft. building remains largely intact and serves as a backdrop for science exhibits for local school children. Late at night, when Amtrak's Cresent makes a station stop, passengers are tantalized by the exhibits through large glass doors. The exhibit spaces were designed for this special function and are left lighted to divert travel-weary passengers. Renovation of the Danville Farmer's Market added an old rail yard to the list of redeveloped, community-enhancing sites in the city.



Farley, near Culpepper, Va., was built by 1792 and later served as headquarters for General Sedgewick during the Battle of Brandy Station. Today it serves an entirely different realm of strategic planning: private corporate retreats. The main house has five large bedrooms, kitchen, dinning room, library, and living rooms. An apartment and additional sleeping quarters are located in a nearby structure that was once the plantation office and schoolhouse. The complete restoration of the parklike grounds was planned by Meade Palmer, FASLA. *(Photo: Michael Gleason)*



Goochland County Courthouse, a masonry structure dating from 1827, is flanked by colonnades leading to its auxiliary buildings. This model shows Swofford's design for a proposed expansion that would extend from behind the existing courthouse and include a colonnaded courtyard.



The interior of Goochland County Courthouse in Virigina — quite likely how Jefferson envisioned an American courtroom.

More Than Technology

Swofford's hackles rise when someone claims preservation is just a technical exercise, implying that it is little more than solving "brick and mortar" problems and mastering tax-credit forms. While Swofford is quite confident at both, he finds the real issues to be more daunting: why should a building be preserved or reused, what will it contribute, how should the Secretary of the Interior's Standards be applied, what can the building communicate to the community? "I still have this theory," says Swofford, "that our important job is to simply let buildings tell their stories. People will subconsciously gather in those stories. They can learn something new from a building; they may be nagged by what they can't figure out. An environment with buildings that are not all new and not all alike is engaging; it makes people think."

Old buildings make people think. Sounds awfully similar to what Swofford was trying to tell his professors back at Texas A&M. If the preservation field has a debt to the Bauhaus, it is for sending the non-believers its way. Today, Swofford and others like him are reviving buildings that were written off during the mid-century rush for the new and modern. They are designing new buildings based on what history tells them is important. Perhaps without knowing it, Swofford was following Jefferson's advice, for it was America's gentleman-architect who wrote, "a little rebellion, now and then, is a good thing." ■



This new bath with a view in Farley proves that creature comforts need not be sacrificed to live in an 18th-century home. *(Photo: Michael Gleason)*

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CONFERENCE PLANNED TO ORGANIZE VOLUNTEER PRESERVATION GROUP

On October 4, 1999, the New York Landmarks Conservancy, the Brownstone Revival Coalition of New York, and the Cultural Services Division of the French Embassy will co-sponsor a conference at Embassy headquarters in New York City. Under discussion will be the possibility of establishing in the United States an architectural-restoration program along the lines of France's REMPART (Rehabilitation et Entratien de Monuments et du Patrimonie Artistique Restoration and Preservation of Monuments and Artistic Heritage). This organization, actually a gathering of associations, was founded in 1966 to network information among French restoration/preservation programs. It has since grown from its original 24 member groups and now represents 150 associations, including groups from Italy and England.

The idea of launching an American version of REMPART was developed by Everett H. Ortner, Chairman of the Brownstone Revival Coalition. In 1978, during a visit to Normandy, he'd seen the ruins of the 13th-century Chateau Gratot being restored by scores of volunteer architects working under the supervision of REMPART. Twenty years later, on a return visit, he saw that a near-incredible change had taken place. The rubble had been turned into a vision of restoration. This win-win situation young architects receiving a practical, hands-on education in preservation by rescuing a deteriorated structure inspired Ortner, upon his return to the States, to investigate the possibility of establishing a U.S. program along the lines of REMPART. The October '99 conference will lay the foundation to realize that goal.

Individuals or organizations seeking information about the conference may write to REMPART Project, c/o N.Y. Landmarks Conservancy, 141 Fifth Ave., New York, NY 10010, or call 212-995-5260.



Thanks to the efforts of REMPART and its legion of volunteers, the Chateau Gratot in Normandy has risen phoenixlike from its own rubble. What was once a ruin has now been, in the words of Everett Ortner, turned back in time, as if ready again to house the people of its tiny village and withstand a siege.

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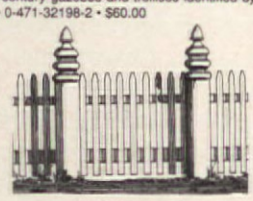
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HAND CARVING IN AN AGE OF CAST STONE

Cast-stone elements have earned a solid place in the world of architectural embellishment. However, nothing can fully replicate the life force that a human hand can impart to a block of natural stone — argues this skilled stonecarver.

by Holly Young-Kincannon, *ARCHAIC*

"Dead stone" is how a Frenchman I know curtly described a companion's carved work. We all worked at the Cathedral Church of St. John the Divine in New York City during an exciting time. The Cathedral stoneyard had grown from a caustic group of neighborhood toughs to a cultivated group of international cynics. The neighborhood toughs were still garnering the devotion of the media, but within the Cathedral walls the rules had certainly stiffened. You had to be pretty good to earn the respect of the Frenchmen, the Colombians, the Russians, the Czech, the local brothers, and of course the ever-contemptuous English. Only a few gained respect and kept it. To keep it you had to carve, not bullshit.

Today, even within the gritty, ancient world of stone carving, statements promoting some lie about an "amazing" robotic machine have become the latest Masonic principle. To a passionate stonecarver, cast-stone is another lie. To a sensible architect, cast-stone is cost-effective and logical; hand-carved pieces are more expensive, so why spend the additional money? I came into the stone trade as a architect, and now I seem to be evolving into a stonecarver. My experience has taught me that stonecarving is still the better investment. Here's why.

Quality Still Unrivaled

Quality is an elusive matter, yet it is something we should not live without. Even in the age of cast-stone or other substitutes, a beautifully carved stone is poetic, cherished, and needed. Stonecarving has provided some of the world's most profound settings. Stonecarvers have devoted their lives to a trade which typically offers small financial incentive, but until recently has provided a splendid sense of purpose. Economy seems to propel the building trade more than ever and commonly places a stonecarver's sense of purpose into question. America's building professionals must recognize that the stonecarver still provides a product of quality worth the added expense.



Kelly Jamison is carving a stylized capital; Joseph Kincannon is carving a caryatid. Both pieces are of Texas Cordova Cream Limestone.

A talented stonecarver will produce forms and finishes in a natural stone impossible to duplicate in cast-stone. I find even in the best examples of cast-stone, those which are tidy in execution and replete in detail, the quality of material is disappointing. The overall impression of the color and texture is flat and lifeless. The Frenchman's brooding phrase again comes to mind: "Dead stone." The finish most commonly seen in cast-stone is machine smooth, which to a sensitive viewer is rather boring. With carved natural stone the tooling marks are often still visible (unless sanded or polished off), so that the movement of the stonecarver's hand has left an imprint. Apparent markings of the artist excite the eye and engage the viewer. Hand-worked surfaces provide a sense of contact and recognition frequently forfeited in industrial products like cast-stone.

Characteristics like fluidity of form, richness of shadow, and sharpness of detail are what define a good carving. Deep undercutting and subtleties of form are unusual in cast work mainly due to simplification of design so that production goes unhindered. Very often the molded lines and edges in cast-stone are soft and wavy due to the pliable nature of the materials used — wet concrete and rubber molds. To a properly trained stonecarver, imperfections in moldings are just as unacceptable as a poorly executed figure. The firmness of stone, the sharpness of chisels, and the exactness of geometry are all elements that enable a stonecarver to produce a finer product. What's more, the standards of traditionally trained carvers are usually quite lofty. Most of us still hold ourselves accountable to the standards of our predecessors: Donatello, Michelangelo, Bernini, and the like. Ask almost any stonecarver about his favorite style of sculpture, and he will longingly describe a past era of inspiring quality that has lamentably been discarded by the age of plastic, cast-stone, and all the other materials that attempt to simulate stone. Aesthetically, natural stone is still the worthier material, and stonecarving is a noble art form which has expressed the ambitions and dreams of humanity for centuries.

Weathering Characteristics

It is curious to me how most casting companies promote their material as exceeding the weathering qualities of natural stone. How are they able to substantiate this? Extended use of cast-stone only began in the 1900s. I have a significant amount of experience in stone restoration and some in cast-stone. A few years ago I restored a 16-ft. cast-stone figure — a piece from the late fifties that had already started to deteriorate. A dangerous amount of material had fallen off the north side of the statue due to water retention, cracking, and spalling. The material lost had to be replaced to reinstate the statue's structural integrity. Often in masonry restoration, finding a suitable match for replacement material is one of the tougher problems. In this project not only were the specific aggregates no longer available, but the particular type of cement was no longer manufactured. After mixing dozens of test samples using secondary materials, I finally had to settle on an imperfect composition. In this case not only was the original material choice less durable than most stones, but the advancing pace of modern manufacturing created a situation that made for a less-than-successful restoration project.

More Bang for the Buck

Stonecarvers work hard, very hard. They invest a great deal of time and much of themselves into their work. Hand-crafted stonework, especially in the traditional styles, is labor-intensive and therefore, costly. With most stonecarvers the commissioned earnings are going towards the hours of labor and not profit. In the casting business, success or profit is achieved only when a large volume of multiples are produced quickly. For any collector, multiple copies of an object automatically reduces the value of the object. If you or your client wish to own an heirloom piece, such as a fireplace surround, fountain, or statue, then the work should be created by a stonecarver. The process of custom design — common for a stonecarver — allows for a more compelling piece to be achieved. Cast-stone companies are now offering custom-design services, but that brings the cost of cast-stone up very close to the cost of natural stone.

How to Select a Stonecarver

After the Cathedral stoneyard closed, my husband Joseph (also a stonecarver) and I opened our own studio: ARCHAIC. My father-in-law seemed confused by the choice of name and asked timidly, "Doesn't that mean obsolete?"

It may be the age of cast-stone, but actually there are a greater number of stonecarving studios today than ten years ago. Our studio has trained nearly 30 stonecarvers and has attempted to continue the tradition of stonecarving without power tools. This particular pledge has been one of the hardest to defend and do. About 20% of our work utilizes power tools such as pneumatic chisels, circular saws, and grinders. Our commitment to the traditional methods of stonecarving is derived from our belief that the quality of stone sculpture and architectural ornament has slipped since the introduction of power tools. A personal choice such as this begins to define an artist's work.

When selecting a stonecarver, discussions about the training received and methods employed should take place. Further discussions regarding the scope and schedule of previous work will help you determine the credibility of the stonecarver. Most traditionally trained carvers are adept at executing several different styles, but many have strengths in one particular style. Be aware of the style of architecture or landscape for which the stonecarving is intended. A beautifully carved fireplace or statue may be so out-of-place that the effort is lost. We prefer to visit the site for firsthand knowledge of the context.

How does one weed out the good carvers from the not-so-good carvers? First, try not to be wooed by technology. The tools needed to produce exquisite stonecarving today are the same as were used 500 years ago. Many carvers use the term "hand-carved" and never pick up a mallet and chisel; they use pneumatic chisels (also called air-hammers). If most of the work has been produced with mechanical assistance, a discerning eye is required. One should not automatically dismiss the work of a carver using modern methods. Different styles require certain techniques, but as a general rule, one should look for grace and ease in composition.

Most of us do not live in an environment rich in ornament, so when commissioning a carving, spend some time researching the relevant historical periods. In my experience, the perceptive client is the better (and happier) client.

A Stonecarver's Process

The carving process depends on the scope of work. ARCHAIC has acted as designer, fabricator, installer, and conservator. The range of work in our studio is as broad as our training. During the initial discussions of a project, the role of the stonecarver must be defined. Is the project based on a preset image or is the stonecarver being asked to design a custom piece? Who will be responsible for detailing the project? Our studio and most stonecarvers provide artist's sketches and then, scaled shop drawings. If the carved work is being executed in tandem with a stone mill, responsibility for the shop drawings may shift. Typically, a mill will provide job tickets and full-scale drawings for every stone that is to be approved by the stonecarver and/or architect.

continued on page 17



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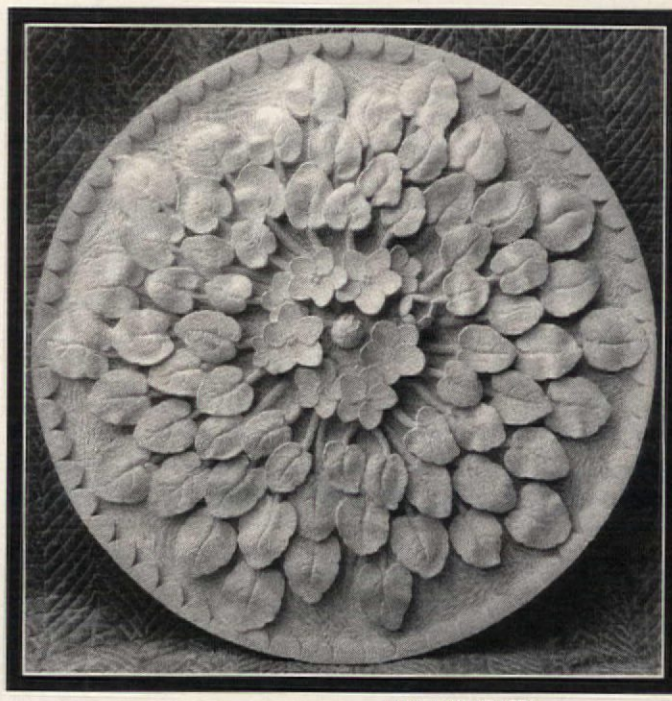
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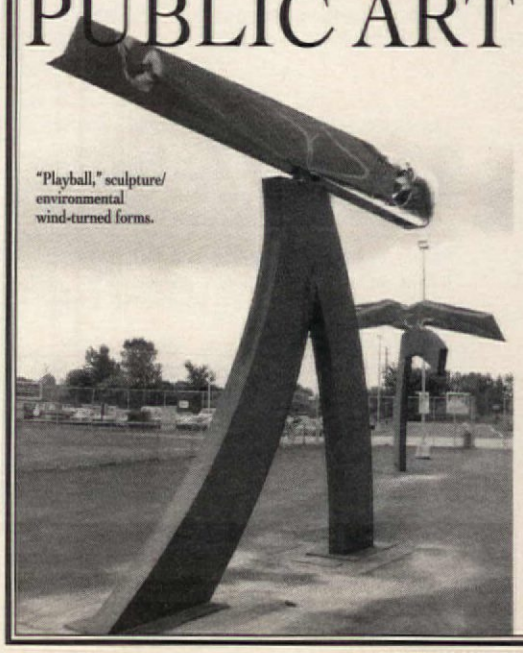
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Sculpture,
Fireplaces,
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&
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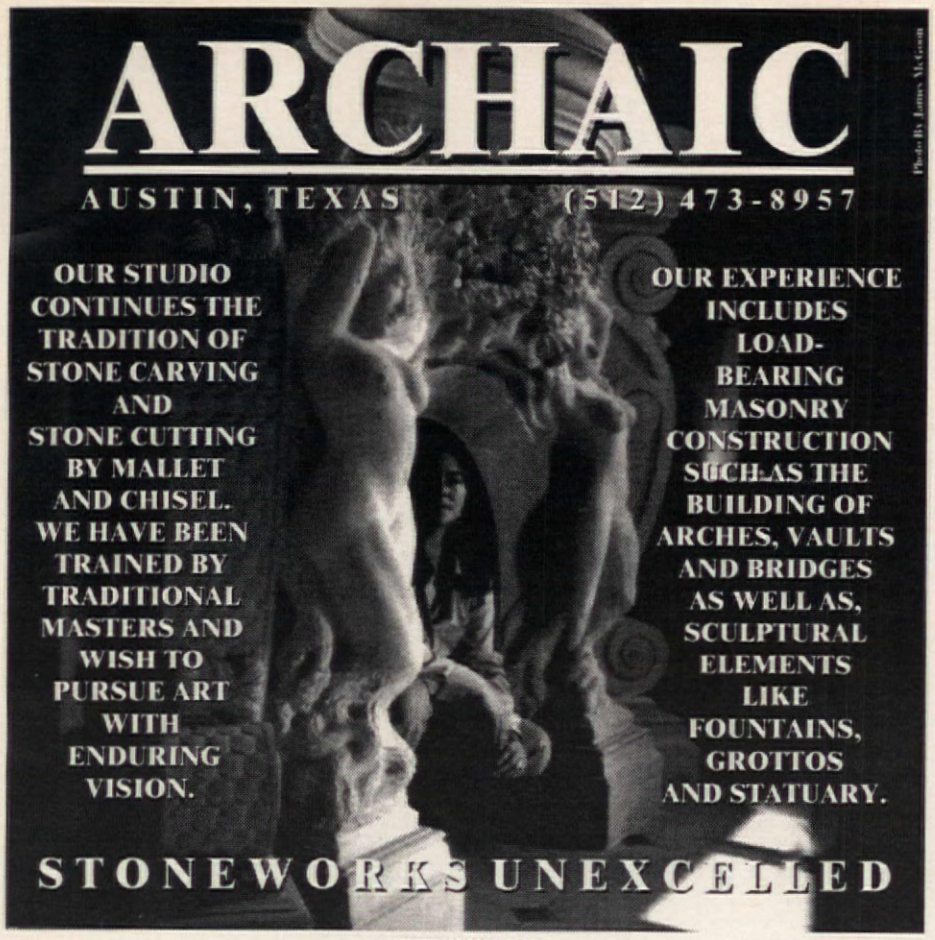
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COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	Types Of Stone Carved				Carved Elements						
			Limestone	Marble	Granite	Other	Garden Ornament	Mantels	Columns/Capitals	Carved Architectural Ornament	Logos/Plaques	Sculpture	Other
Aarcana Stone **14 Ashlee Meadow, Dept. TB** **Warwick, NY 10990** **914-986-5645; Fax: Same as phone**	Sculptural services, including restoration. Also, model- and mold-making; casting services. Carvers specialize in historically correct copies; interior solutions for kitchens and baths.	Free	★	★	★	Semi-precious	★	★	★	★	★	★	Mosaics
Agrell & Thorpe, Ltd. **319 Dolan Ave., Dept. TB** **Mill Valley, CA 94941** **415-381-9474; Fax: 415-381-9475**	Master carving studio produces a wide range of carved products in wood, stone, and marble; for commercial, residential, and religious buildings. Worldwide experience.	Free	★	★			★	★	★	★	★	★	
Apple Restoration & Waterproofing, Inc. **132 Bedford Ave., Dept. TB** **Brooklyn, NY 11211** **718-599-5055; Fax: 718-599-3588**	Field specialist in exterior-masonry, stone, slate, terra-cotta, and copper cleaning, restoration, repair, and waterproofing. Offers rigging and installation services.	Free Write in No. 400	★	★	★	Restoration services				★		★	
Archaic **P.O. Box 49096, Dept. TB** **Austin, TX 78765** **512-473-8957; Fax: 512-481-9987**	Hand-carved stone ornament and masonry elements made for structural and decorative purposes. Architectural stonecutting and carving: fountains, fireplaces, statuary, and more.	Free Write in No. 741	★	★		Slate, sandstone, soapstone, alabaster	★	★	★	★	★	★	Masonry consulting, restoration
B&H Art in Architecture, Ltd. **201 Allen St., #2C, Dept. TB** **New York, NY 10002** **212-420-1584; Fax: 212-475-3489**	Architecture, garden, and fine-art sculpture; design, can follow blueprint, photo, or existing model, live model; interior and exterior, any material and size.	Free Write in No. 1009	★	★	★	All natural stone	★	★	★	★	★	★	
Cantera Especial **15332 Antioch St., #343, Dept. TB** **Pacific Palisades, CA 90272** **800-564-8608; Fax: 818-907-0343**	Machine- and hand-carved products made from Cantera and Adoquin stone, limestone, and sandstone quarried from Mexico. Also Forton MG, FGRG, FRG, and plaster. Fountains, fireplace surrounds, columns, sculpture, table bases, vanities, pavers, urns, planters, custom work.	Free Write in No. 31				Cantera, adoquin, limestone, sandstone	★	★	★	★	★	★	
Cape Stone Works, Inc. **202 Queen Anne Rd., Dept. TB** **Harwich, MA 02645** **508-430-5011; Fax: 508-430-5152**	Carvers/fabricators of all types of natural stone, specializing in brownstone, sandstone, and limestone for commercial, residential, and religious buildings; new work and restoration. Also, carved limestone mantels.	Free Write in No. 449	★			Sandstone		★	★	★	★		
Cathedral Stone Products, Inc. **8332 Bristol Ct., #107, Dept. TB** **Jessup, MD 20794** **800-684-0901; Fax: 301-317-4670**	Jahn restoration-mortar manufacturer. Compatible patching mortars for the repair of any masonry surface. Cementitious, non-polymer mortars are breathable at any thickness, easy to apply. Standard and custom colors available.	Free Write in No. 9580											Stone and masonry patching materials
Dixie Cut Stone & Marble, Inc. **P.O. Box 264, Dept. TB** **Bridgeport, MI 48722** **800-968-8282; Fax: 517-777-9700**	Custom limestone fireplaces; also, carvings, door and window surrounds, balusters, columns, and signs; for commercial, institutional, and residential; stone includes Indiana buff limestone, Texas cream and Lueders, and Mankato gold and gray.	Free flyer, catalog $10 Write in No. 279	★			Sandstones: Amherst gray, Birmingham buff, English and Utah reds	★	★	★	★	★	★	
DMS Studios **5-50 51st Ave., Dept. TB** **Long Island City, NY 11101** **718-937-5648; Fax: 718-937-2609**	Historically accurate, hand-carved marble and limestone fireplace mantels and other architectural and landscape ornament, statuary, and elements. Will design, sculpt, or fabricate anything in stone or metal.	Free Write in No. 9100 for mantels or No. 262 for sculpture	★	★	★		★	★	★	★	★	★	Restoration
Fairplay Stonecarvers **M.P.O. Box 0355, Dept. TB** **Oberlin, OH 44074** **440-775-7878; Fax: 440-775-7979**	Hand-carved stone and marble architectural and garden ornament and sculpture. Reproduction, repair, custom design, and restoration of statues, fireplaces, relief carvings, urns, doorways, fountains, capitals, and bases.	Free Write in No. 868	★	★			★	★	★	★	★	★	
Gerald Siciliano/Studio Design Associates **9 Garfield Pl., Dept. TB** **Brooklyn, NY 11215** **718-636-4561; Fax: Same as phone**	Custom and commissioned sculpture in classical and modern styles meticulously crafted in the highest quality materials. Durable and elegant pedestal, wall-mounted, garden, and plaza sculpture on time and within budget.	Free Write in No. 187	★	★	★	All carveable stone						★	
Gregory Muller Associates, Inc. **125 Kent Ave., Dept. TB** **Brooklyn, NY 11211** **718-599-6220; Fax: 718-599-6221**	Unique objects in stone, such as fireplaces, fountains, sculpture, architectural elements, stone furniture, and intricate mosaics.	Free Write in No. 2741	★	★	★	Onyx	★	★	★	★	★	★	Fountains, mosaics, tubs, sinks
Heyl, Karen **1310 Pendleton St., Ste. 101, Dept. TB** **Cincinnati, OH 45210** **513-421-9791; No Fax**	One-of-a-kind mural relief carvings for hospitals, corporations, churches, private residences, parks, city planners. Old-world carving techniques combined with contemporary design for architectural applications, monumental & small.	Free	★			Alabaster	★	★				★	
Humphrey Carving Studio **230 Marble St., Box 921, Dept. TB** **West Rutland, VT 05777** **802-438-2637; No Fax**	Carving and designing of dimensional stone sculpture, architectural details, and garden fountains/ornament. State-of-the-art computer-aided design gives project presentation new life before a stone is ever touched.	Free		★	★		★			★		★	
JA Sculpture & Casting Supplies **50 Princeton-Hightstown Rd., Dept. TB** **Princeton Junction, NJ 08550** **800-732-7203; Fax: 609-936-7206**	Supplies moldmaking materials, tools, and other products for sculpture production.	Free Write in No. 3800											Tools and materials
Johnson Atelier — Stone Div. **60 Ward Ave. Ext., Dept. TB** **Mercerville, NJ 08619** **609-890-7777; Fax: 609-890-2771**	This 10,000-sq. ft. facility has 3D sculpting machine for pieces 4+ ft. in dia. & 9+ ft. long; diamond robot saw for blocks up to 25 tons; 7-ft. bed portable saw, bridge saw with swivel range up to 90 degrees & off-table capabilities. Hand carving.	Free Write in No. 7332	★	★	★	All carveable stone	★	★	★	★	★	★	Custom work
LepoWorks, Inc. **4640 Allentown Rd., Dept. TB** **Lima, OH 45807** **419-339-5370; Fax: 419-339-2787**	Designs private, public, and institutional artwork; interior and exterior works in a multitude of materials, including metal and wood; wood-carving services.	Free Write in No. 1034											
Limestone Concept, Inc. **1438 S. Robertson Blvd., Dept. TB** **Los Angeles, CA 90035** **310-278-9829; Fax: 310-278-9651**	Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Website: www.limestoneconcept.com	Free Write in No. 5390	★	★	★		★	★	★	★	★	★	Fountains
Maine Millstones **P.O. Box 228, Dept. TB** **West Southport, ME 04576** **207-633-6091; Fax: 207-633-6095**	Manufacturer of hand-carved traditional granite millstones; all sizes and patterns available; also, half-millstones for doorsteps.	Free Write in No. 4440			★								Millstones

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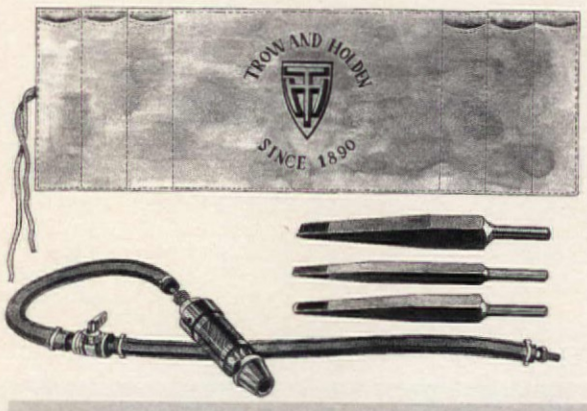
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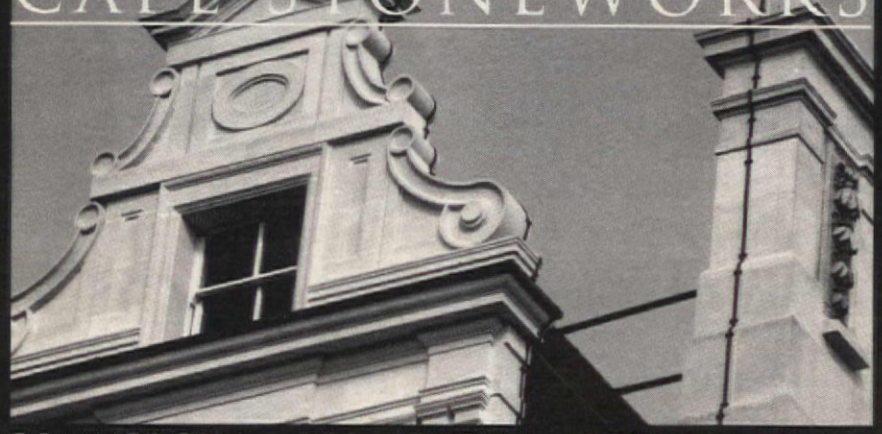
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WRITE IN NO. 187

TRADITIONAL BUILDING'S STONE CARVING *SourceList*

CSI# 04400

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	Types Of Stone Carved				Carved Elements						
			Limestone	Marble	Granite	Other	Garden Ornament	Mantels	Columns/Capitals	Carved Architectural Ornament	Logos/Plaques	Sculpture	Other
Manuel Palos Sculpture, Inc. **1330 Donner Ave., Dept. TB** **San Francisco, CA 94124** **415-822-8034; Fax: 415-822-9280**	Full-service architectural stone and classic sculpture. Carving in marble, stone, limestone, and terra cotta. Restoration work. Castings in GFRC, GFRG, and GFRP. Drawing, modeling, moldmaking, and bronze casting. Workshops in Italy and Mexico.	Free Write in No. 2759	★	★		Marble, limestone, terra cotta	★	★	★	★	★	★	Restoration, moldmaking
Michael Fannin, Stonewright **182 Gulf Rd., Dept. TB** **Middletown Springs, VT 05757** **802-235-2412; Fax: 802-235-2040**	Hand-carved marble architectural ornament, sculpture, signage; reproduction and modeling from remnants, or new construction per customer's specs. Also, working in limestone and slate. Deteriorated sculptural elements reproduced.	Free Write in No. 391	★	★			★	★	★	★	★	★	Memorials, custom modelmaking
Muick, Paul C. **205 Yoakum Pkwy., #1125, Dept. TB** **Alexandria, VA 22304** **703-823-5997; No Fax**	Sculptor designs and creates works both figurative and non-figurative, in the round and for interior and exterior walls, as well as for fountains and reflecting pools.	Free	★	★									
Old World Stone Carving **1100 W. Town St., Dept. TB** **Columbus, OH 43222** **614-280-1608; Fax: 614-280-1609**	Team of sculptors designs and executes work in stone, wood, glass, and bronze. Hand-carve and -sculpt everything, from classical Georgian architectural ornament to contemporary furniture, sculpture, fountains, etc.	Free Write in No. 2750	★	★	★		★	★	★	★	★	★	Fountains, furniture
Pellettieri Stonecarving **969 Amsterdam Ave., #3S, Dept. TB** **New York, NY 10025** **212-678-1063; Fax: Same as phone**	Stonecarver and sculptor creates statues, fountains, doorways, benches, birdbaths, tombs, monuments, urns, gateways, mantels, shop signs, church furniture, stairways, fine art, and architectural work.	Free Write in No. 881	★	★		Sandstone, slate, others	★	★	★	★	★	★	Memorials, inscriptions
Porphyry USA, Inc. **2097 Trade Center Way, Dept. TB** **Naples, FL 34109** **941-591-1433; Fax: 941-566-7235**	Porphyry stone is the volcanic rock used by the Romans as their symbol of royalty and prominence; for facades, streets, sidewalks, courtyards, walkways, driveways, and pool decks; flexible design options.	Free Write in No. 508				Porphyry							
Shannon Stone Co. **1010 Bell Ave., Dept. TB** **New Haven, IN 46774** **219-493-2974; Fax: Same as phone**	Complete range of design and carving in Indiana limestone, from statuary through architectural work. Specialist in serving those clients with particular expectations requiring the most exacting work.	Free Write in No. 239	★				★	★	★	★	★	★	
Stone Forest **P.O. Box 2840, Dept. TB** **Santa Fe, NM 87504** **505-986-8883; Fax: 505-982-2712**	Hand-carved granite lav and farmhouse sinks, fountains, and garden ornaments.	Free Write in No. 1108			★		★			★			Fountains, sinks
Trow & Holden **45-57 S. Main St., Dept. TB** **Barre, VT 05641** **800-451-4349; Fax: 802-476-7025**	Manufacturer of fine stone-carving tools: air hammers, hand hammers, steel and carbide chisels for soft or hard stone. Also, stone-masonry and -splitting tools.	Free Write in No. 1058											Tools

STONE CARVING PORTFOLIO

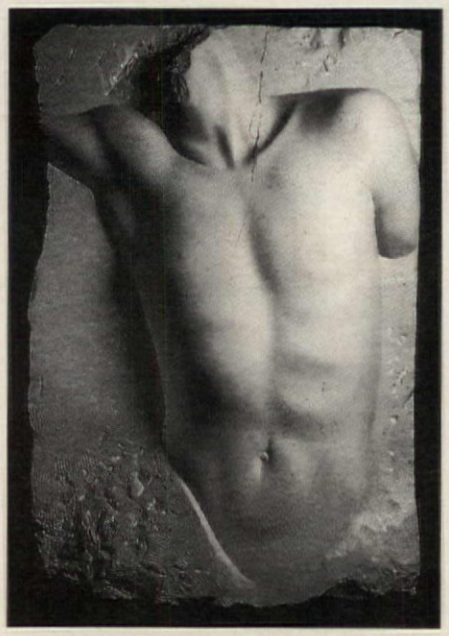
For full contact information on these companies, consult the SourceList on pp. 12-14.



TROW & HOLDEN tools were used by sculptor Philip Paini to carve this sentimental portrait of a craftsman for the Italian-American Stonecutters Monument. *Write in No. 1058*



D'Ellis Kincannon II of ARCHAIC carved this grotesque for the Cathedral Church of St. John the Divine in New York City. *Write in No. 741*



This classically influenced carved marble torso illustrates the ability of GERALD SICILIANO to create a vast range of carved and molded stone in the figurative tradition. *Write in No. 187*



Hand-carved limestone elements from OLD WORLD STONE CARVING can range from the simple — like this classic Kansas limestone bench — to the wildly unique — like the rhyton tables in limestone with granite-inlaid tops. *Write in No. 2750*



The Pellegrini Diamond Robot Wire Saw at JOHNSON ATELIER 'S STONE DIVISION coordinates machine movement on two axes, with a user-friendly computer-operated system. The machine can accommodate stone blocks up to 25 tons. *Write in No. 7352 for stone carving*



SHANNON STONE CO. stonecarver Timothy Doyle carves individual wheat heads on the city of New Haven seal in Indiana, to be placed above the main entrance of the new City Administration building. *Write in No. 239*

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WRITE IN NO. 262

HAND CARVING, continued from p. 12

We prefer to design using clay models. With figurative work we will start with a maquette usually 1/3 or 1/2 scale. A full-scale model is useful if the client or architect wishes to approve every detail or if several stonecarvers are producing multiple copies of an architectural piece. Full-scale models will generally increase the overall cost of the project, and very often in stone sculpture, a full-scale model will unduly restrict the creative process.

Specs, Bids & Budgets

Limestone, marble, sandstone, slate, and soapstone are commonly used for ornamental carving. Granite and schist may be employed, but the level of detail must be minimal. Domestic stones typically cost less than imported. When specifying stones, one must inquire about characteristics such as density, water absorption, and compressive strengths. Most stonecarvers will have this information on file; if not, the stone supplier will provide technical data. Depending on the site conditions or application, one stone will be better suited than another. For example, in Texas we have a choice of three excellent limestones for carving, but lueders (the gray) has a tight grain and low absorption, so we almost always specify this stone for our fountains.

Bids seem to fall into two categories: those that are strictly solicited and those that are developed. Government projects fall into the first category. Stonecarvers have to meet qualifications not unlike other subcontractors, namely established number of years in business, insurance requirements, lowest bid, etc.

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WRITE IN NO. 868

These projects are sometimes difficult for stonecarvers because in general the architectural industry is still unaccustomed to load-bearing masonry and stonecarving design and process. We have acted as masonry and sculpture consultants in the pre-bidding phase; however, this usually excludes us from the bidding phase.

Bids that develop out of early discussion with the architect, interior designer, or the building committee are typically the most successful. In a residential, commercial, or ecclesiastical project, it is prudent to incorporate the stonework into the schematic design and budget phase. On several of our projects the architect blocked out a space for a fireplace surround but didn't contact us until the house was well underway. We were able to provide what was needed, but the stonecarving was simplified and the installation was complicated.

As the stonecarving trade regains momentum, I believe the complications and costs will recede. The beauty and interest stonecarving adds to a space is in some ways immeasurable. In the age of cast stone, perhaps sublimity is improbable; still, the stonecarvers I know are a tenacious group determined to keep the art alive into our next era. ■

Holly Young-Kincannon has specialized in masonry construction, restoration, and ornament since receiving her architectural degree in 1989. Joseph Kincannon trained and worked at the Cathedral Church of St. John the Divine for 13 years; he left the Cathedral in 1992 as a Master Carver. Together, the two formed ARCHAIC. For full information on ARCHAIC, see the Stone Carving SourceList on pp. 14-16.

STONE CARVING PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 12-14.



"Achaemenid Lion striking down a wild bull," based on a piece at the Palace of Persepolis, is the theme of this carved French limestone mantel from GREGORY MULLER. *Write in No. 2741*



This "Flying Angel" was carved by B&H ART & ARCHITECTURE for an ecclesiastical restoration. *Write in No. 1009*



CAPE STONEWORKS does both traditional hand-carving and Automated C.N.C. stone carving of elements including pavers, fireplaces, and intricate work like this Gothic cross. *Write in No. 449*



ELIZABETH MACQUEEN shows another side to the Queen of the Underworld in her lifesize carved marble sculpture, "Persephone;" the goddess poses in a fragile and protective stance. *Write in No. 715*



Sculptors from WOLF CREEK created this elaborate carved capital.



This stone dragon was created by the craftspeople at DIXIE CUT STONE, based on a photo supplied by the designer. *Write in No. 279*



This custom-carved stone corbel by MICHAEL FANNIN was done for an ornate bathroom sink. *Write in No. 391*



In addition to their line of garden stonework, STONE FOREST produces custom stone elements like this contemporary oval lavatory on a stone pedestal. *Write in No. 1108*



The craftsmen at LIMESTONE CONCEPT carve limestone ornament for both interior and exterior uses. *Write in No. 5390*



Custom-carved fireplace mantels in granite, marble, or limestone are available from DMS STUDIOS. *Write in No. 9100*



This hand-carved Buddhist statue and niche were done in-situ from an individual limestone block by FAIRPLAY STONECARVERS. *Write in No. 868*



PELLETIERI STONE CARVING works both on-site and in the studio. Here, Chris Pelletieri carves the rector's seal of St. Thomas's Church in New York City. *Write in No. 881*

SourceList 20
Portfolio 22

MAKING A MASONRY MATCH

On restoration and renovation projects, finding matching brick and appropriate mortars — and getting the colors to come out right — is trickier than it seems. Below, three companies, each an expert in one of these areas, discuss how client expectations can be met.

by Leslie Jay

Brick possesses metaphoric power. A dependable friend is a brick, verbal sparring partners hurl brickbats at each other, and someone who is frustrated by an unyielding obstacle has run into a brick wall. Of course, strength and durability, as well as aesthetic appeal, are traits that make brick ideal for construction. But after years of exposure, even the hardiest material can require repair. In addition to the problem of matching brick and mortar when making patches in older masonry walls, an equally common problem today is that of making additions to older buildings, where the client expects a seamless connection between old and new brickwork.

There's more to matching masonry than meets the eye. Three of the most obvious issues are dimension, color, and contour. "Today, bricks commonly come in two sizes, 2-1/4 in. and 2-3/4 in. in height," explains Art Burkhart, a vice president at Old Carolina Brick Company in Salisbury, N.C. At historic properties, where the bricks were handmade, "there's a much greater size range." Shapes also vary, especially in archways. Old Carolina maintains an inventory of four different standard sizes of brick and 36 different special shapes. But if none of these works, the firm can design custom molds. For example, Burkhart points out, a new custom home on Hilton Head, S.C., for Arthur Blank, CEO of Home Depot, required 46 different brick shapes!

Color poses another challenge. "Brick red" actually comes in countless shades, depending on the clay, sand, and firing used in its creation. "Clay was usually taken near the construction site," says Burkhart. "But today you can't go to Williamsburg or Mt. Vernon and dig up the land to make more bricks." Instead, his company relies on assorted clay deposits within North Carolina to match the indigenous source. Manganese can be added to the mix to achieve a darker hue, while surface texture can be adjusted from smooth to rough by changing the sand that lines the molds.

Then the clay has to be fired. For this step, kiln operators have to adjust their methods to emulate earlier techniques. Today's gas-fired and coal-fired kilns generate constant heat, resulting in color consistency that was unknown in previous centuries. "You don't see cookie-cutter bricks in older buildings," says Burkhart. To compensate, the kiln foreman can "flash" the pieces with scorch marks by injecting more fuel as the brick passes through the firing zone. Afterward, each box of bricks should be blended from different parts of the carousel, ensuring random distribution.

Given the complexity of masonry projects, Burkhart recommends extensive on-site visits and tests. "Some people send photos, but we can only do so much with a picture," he observes. Moreover, bricks are only part of the job. "Mortar is 20 percent of the visual impact of the wall," he notes.

Matching Historic Soft Mortars

Because Portland cement was not available until 1871, any masonry building erected before that year was built with soft mortar, that is, mortar containing mostly lime. "By 1888, there were still only three cement plants in the United States," says John Speweik, a fifth-generation mason and historic-masonry specialist for the Chicago-based mortar manufacturer U.S. Heritage Group, Inc. In the ensuing decades, Portland cement, which was easier to handle, gradually displaced lime.

Nonetheless, Speweik says that applying hard mortar to an 18th- or 19th-century landmark is not only anachronistic, but ill-advised. In the best case, cracks will emerge where the cement proves too rigid for a more flexible facade. In the worst case, the masonry won't bond correctly. And, because Portland cement is less vapor-permeable than lime, accumulating moisture in the masonry may ultimately cause brick spalling after enough freeze-thaw cycles have occurred. The concept is that the mortar in a brick wall should function as the sacrificial material; the mortar should gradually deteriorate from weathering effects rather than the brick units. "If the mortar is failing after 100 years, that shows it did its job, " Speweik insists.

Matching historic mortar involves state-of-the-art lab work, along with a thorough understanding of history, mortar, ingredient knowledge — and a lot of trial-and-error. Ascertaining the building's construction date will speed up the process dramatically. Heritage likes to take two mortar samples. The first gets dissected, to determine how it was made. The second serves as a standard for comparison. Depending on test results, clients may opt for either custom or stock mortar formulas.

Like brick, historic mortar was also made near the construction site. Matching mortar is primarily a sand-matching game. Most mortars are composed of one part binder and two to three parts sand. If you match the sand in size, color, and gradation you are most of the way home, says Speweik. Sand matching, however, is not as easy as it may seem. Sand was usually taken from a local sandpit, riverbed, or lake. Often these original sand sources are not available anymore.

As a result, says Speweik, U.S. Heritage Group has assembled a national sand library in Chicago. The extensive holdings are categorized by color, size, and gradation. The library assists the technologists at the company in matching any historic mortar in the country. "You can send a mortar sample to our lab and we take it apart and figure out how it was put together in the first place. After we identify a sand match, we blend in the appropriate binder and make up a mortar sample to send back to the site for approval," says Speweik. The information on the mortar mix is then entered into a computer database for future reference. If a need for additional mortar for that building should arise in the future, there's no need for more testing and analysis; more mortar can be mixed immediately from the formula stored in the computer. "We ship all our mortars as ready-to-use right out of the bucket," notes Speweik.

Matching the exact characteristics of historic lime putties is another challenge that U.S. Heritage also had to contend with. Speweik notes that modern processing results in an overly pure lime, devoid of the dirt and wood ash that gave historic lime additional color, texture, and "character." There's nothing scientific about the solution, says Speweik. "We put impurities back in as needed." Fortunately, color matching of lime putty doesn't present much of a problem.

The one drawback of working with lime-putty mortars is that the application may be a little more complex, especially for novice users. "It takes days to cure," says Speweik. "You have to keep the wall moist, spraying it like you would after spreading fresh grass seed on a lawn." Because many of today's masons are unfamiliar with soft mortars, Heritage holds two-day classes to show masons, architects, and property owners how to work with and specify lime-putty mortar.

Staining Masonry To Get A Perfect Match

If, despite everyone's best efforts, the replacement brick doesn't match, all is not lost. Nawkaw Corp., Athens, Ga., manufactures and supplies a proprietary line of masonry-staining products that can rescue ill-matching brick or mortar colors. When adding onto a masonry building, the best results are achieved when the new brick (or other masonry product) is the same size and texture as the original. "If you can meet those conditions, we can do almost anything with the color," asserts Russell Gray, president and founder of Nawkaw. "We can go lighter or darker, add or take out color ranges, and in some cases we can even change the texture," says Gray. "We can make old look new or new look old," although the latter is easier, he notes.

The Nawkaw stains are specifically designed to permanently bond and become an intricate part of any porous masonry product. With accelerated weather testing and an extensive list of projects completed over the past 14 years, Nawkaw has great confidence in the durability of the colors; the company backs its products and workmanship with an extensive warranty. New masonry treated with the Nawkaw coloring system will age and weather at the same rate as the untreated original masonry. "The results are permanent," says Gray, "and the masonry will retain its uniform appearance down through the years."

Since color is subjective, Nawkaw's technicians work closely with the customer to achieve the desired color. "Clients do not have to choose from pre-made colors and hope for the best. We want to, and in most cases can, attain the perfect match," says Gray. Once the color is achieved and approved by the building's owners or their representatives, the formula is kept in the job file for any future needs. ■

THE BRICK SOURCELIST

Augustus Caesar proclaimed that he found Rome a city of bricks and left it a city of marble. Had he been able to enjoy the world of possibilities offered by brick today, he might not have been so quick to move along to marble. The baker's dozen of companies compiled for our Specialty Brick *SourceList* on page 20 offer a crash course in the range and depth brick represents.

Brick can be found underfoot as paving, overhead in an archway, and almost everywhere in between, from walls (exterior or interior) to fencing, patios, and chimneys (as well as fireplace construction). Being so multi-purposed, brick has come to embody an array of colors, textures, and dimensions. Along with common face brick, you'll find on our *SourceList* suppliers of hand-molded brick, special architectural shapes, waterstruck brick, thin brick, vintage clinker brick, and inscribed brick for fund-raising projects.

We've listed companies that will custom match brick to blend in with the existing, still-useful brick in your construction or renovation work — and if you don't like their choices, we have a source for masonry-coloring, so you can modify the brick to suit your requirements.

And of course, we've also listed some of the leading masonry-cleaning and -restoration experts in the field today. There are even sources for specialized mortars appropriate for historic restorations. Augustus Caesar never had it this good.

TRADITIONAL BUILDING'S SPECIALTY BRICK *SourceList*

CSI #04210

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COMPANY	SPECIALTY	Literature	Special Shapes	Custom Matching	Pavers	Hand Molded	Clinker	Inscribed	Specialty Mortar	Brick Carving	Other Brick Products
Apple Restoration & Waterproofing, Inc. 132 Bedford Ave., Dept. TB Brooklyn, NY 11211 718-599-5055; Fax: 718-599-3588	Field specialist in exterior-masonry, stone, slate, terra-cotta, and copper cleaning, restoration, repair, and waterproofing. Offers rigging and installation services.	Free Write in No. 400									Restoration services
Belden Brick Co. 386 Park Ave. South, Suite 801, Dept. TB New York, NY 10016 212-686-3939; Fax: 212-686-4387	Supplies specialty brick, including pavers, architectural shapes, thin brick, face brick, glazed brick, plus hand-molded, wood-molded, extruded, and waterstruck brick. Also, terra-cotta ornament and architectural concrete.	Free Write in No. 222	✔	✔	✔	✔	✔	✔	✔	✔	Glazed brick, thin brick, waterstruck brick
Brickyard Inc., The P.O. Box A, Dept. TB Harrisonville, MO 64701 816-380-3366; Fax: 816-887-5757	Source for authentic, antique clinker bricks with highly distinctive shapes, colors, and textures, ideal for constructing hearths and chimney facings. Will match samples.	Free Write in No. 3960					✔				
Cathedral Stone Products, Inc. 8332 Bristol Ct., #107, Dept. TB Jessup, MD 20794 800-684-0901; Fax: 301-317-4670	Jahn restoration-mortar manufacturer. Compatible patching mortars for the repair of any masonry surface. Cementitious, non-polymer mortars are breathable at any thickness, easy to apply. Standard and custom colors available.	Free Write in No. 9580								✔	
Diedrich Technologies, Inc. 7373 South Sixth St., Dept. TB Oak Creek, WI 53154 800-323-3565; Fax: 414-764-6993	Manufacturer of masonry-restoration cleaners, water-repellent sealers, and paint removers for interior and exterior wood and masonry. New 'Envirestore' 100, a safer restoration cleaner that doesn't overclean and retains patina.	Free Write in No. 5200									Restoration products
Nawkaw Corp. 8801 Macon Hwy., Ste. 1, Dept. TB Athens, GA 30606 706-353-2692; Fax: 706-548-3399	Staff of decorative and corrective color specialists can permanently change the color of masonry. Also, masonry cleaning and restoration.	Free Write in No. 206		✔							Brick coloring, restoration services
Old Carolina Brick Co. 475 Majolica Road, Dept. TB Salisbury, NC 28147 704-636-8850; Fax: 704-636-0000	Company manufactures solid brick, hand-molded and then fired with coal to provide the bisques and unique colors identical to those seen in brick made over 200 years ago. Line of more than 20 different styles; custom work also done.	Free Write in No. 3130	✔	✔	✔	✔	✔	✔			Glazed brick, rubbed brick
Old Virginia Brick Co. P.O. Box 508, Dept. TB Salem, VA 24153 540-389-2357; Fax: 540-389-4716	Traditional handmade and machine-molded bricks in pavers, face brick, special shapes, and arches for walls, terraces, patios, or any other outdoor area; custom shapes, glazed headers; nine distinct colors.	Free Write in No. 4660	✔		✔						
Pristine Products Inc. 5913 Douglas Ave., Dept. TB Racine, WI 53402 414-639-8228; Fax: 414-639-8898	Custom engraving of pavers and building materials for identification and donor recognition; patented process for epoxy inlaid lettering; design and production of granite site features.	Free Write in No. 8680			✔			✔			
Profit Resources 2861 Walnut St., Dept. TB Denver, CO 80205 800-644-0927; Fax: 303-294-0163	Custom-engraved and -infilled bricks, tiles, or stone for community fund-raising associations; also, gilding and painting on glass.	Free Write in No. 4500			✔			✔			
U.S. Heritage Group, Inc. 3516 N. Kostner Ave., Dept. TB Chicago, IL 60641 773-286-2100; Fax: 773-286-1852	Source for lime putty and ready-to-use custom mortars, stuccos, and lime washes. Also, historic mortar-matching; consulting services; repointing tools and training workshops.	Free							✔		Techinical consultation on historic mortars & masonry
Vermont Brick Manufacturing P.O. Box 1763, Dept. TB Duxbury, MA 02332 781-934-7278; Fax: Same as phone	Producer of traditional waterstruck brick, available through their distributors. Call for nearest distributor. Also, large stock of clear-burn and flashed facebrick, pavers, and shapes available.	Free Write in No. 765	✔	✔	✔	✔	✔				Waterstruck brick
Written in Stone 50 Herbert Ave., Dept. TB Closter, NJ 07624 800-WRITTEN; Fax: 201-750-0099	Specialist in the restoration of statuary, bronze work, antiques, and radiators. Also, custom stone engraving, signage, and pavers for the home and garden.	Free Write in No. 919						✔			

Apple Restoration & Waterproofing, Inc.

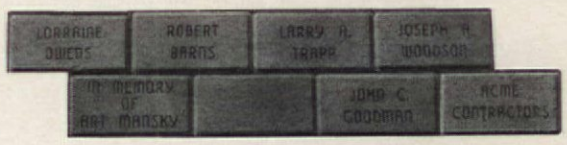
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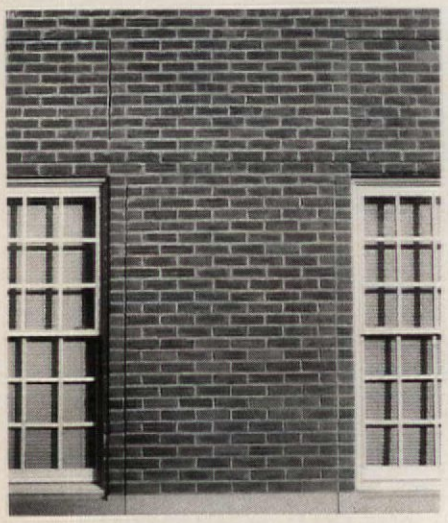
SPECIALTY BRICK PORTFOLIO

For full contact information on these companies, consult the SourceList on page 20.

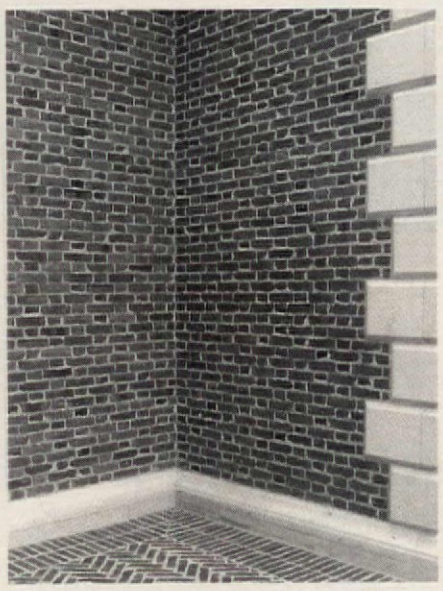




The historic Tivoli Palm Garden, a beer-garden restaurant listed in the National Register of Historic Places, was badly damaged after a recent fire (top). DIEDRICH TECHNOLOGIES' 101G Brick Masonry Restorer was used to remove fire and smoke damage as well as pollution dirt from the the pressed buff brick of the building's exterior (above). *Write in No. 5200*



The Administrative Office of the Courts in Concord, N.H., used VERMONT BRICK's University Hard Flash, the darkest of the company's full-range blends. *Write in No. 765*



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APPLE RESTORATION & WATERPROOFING repaired the extensive brick facade of the Huntington Hilton in Melville, N.Y. *Write in No. 400*



NAWKAW's unique masonry color treatment was strategically used to darken certain bricks on this house, giving it a new and attractive — but still entirely appropriate — look. *Write in No. 206*



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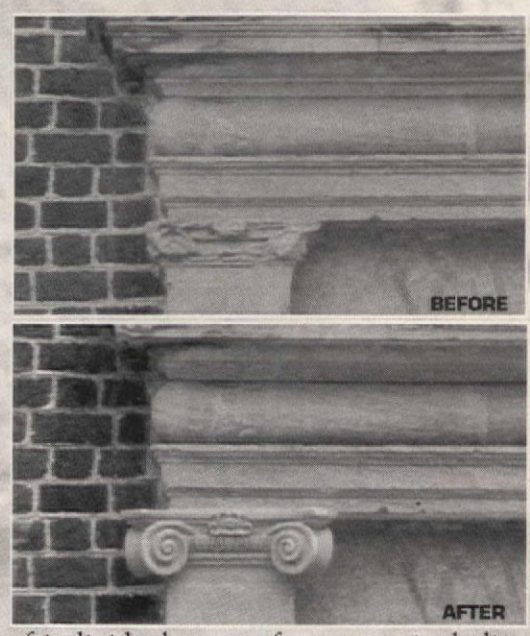
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Cathedral Stone™ Products, Inc.

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Latex and acrylic bonding agents used in some restoration mortars block the natural breathability of masonry, often leading to premature failure of repairs. *Don't be misled: latex and acrylic modified mortars are only vapor permeable. Jahn Restoration Mortars are both liquid AND vapor permeable which is needed to ensure long term durability with added protection against freeze/thaw damage.*

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- M40 Crack Injection Grout
- M50 Void Injection Grout

restoration mortars — Jahn Restoration Mortars are laboratory formulated to match the physical characteristics of individual types of masonry, including brick, bluestone, cast stone, concrete, granite, limestone, marble, plaster and stucco, sandstone (brownstone), slate and terra cotta. They are one component, highly breathable, and best of all, do not contain or need bonding agents. Repair mortars include:
- M60 Stucco/Plaster Repair Mortar
- M70 Limestone/Sandstone Repair Mortar
- M80 Anchor Setting Mortar
- M90 Concrete Repair Mortar
- M100 Terra Cotta/Brick Repair Mortar
- M110 Historic Pointing Mortar
- M120 Marble Repair Mortar
- M150 Casting Mortar
- M160 Granite/Bluestone Repair Mortar

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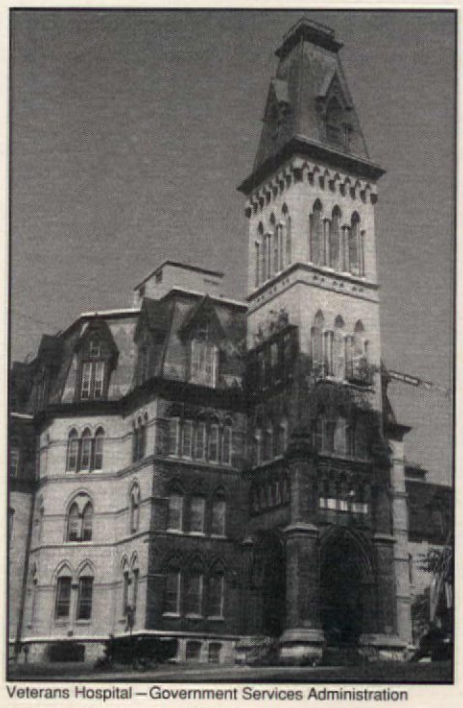


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"LADDER EFFECT" CODE THREATENS TO OUTLAW MOST DECORATIVE RAILINGS

By Todd Daniel, *National Ornamental & Miscellaneous Metals Association*

A new code proposed by the International Code Council (ICC) could have a major negative impact on the ornamental metals industry. Called the "ladder effect" rule, the regulation aims to outlaw railings considered "climbable" by children. In one sweeping code change, any railing containing horizontal members and ornamental patterns could become illegal.

The "ladder" effect clause is contained in the final drafts of both the International Building Code (IBC) and International Residential Code (IRC), scheduled for publication in the year 2000. Final approval of these codes takes place during the ICC's first annual conference, scheduled for September 12-17 in St. Louis.

Since 1997, the National Ornamental & Miscellaneous Metals Association (NOMMA) has expressed grave concern over the proposed code. If passed as written, the objectionable clause would stifle creativity for designers, curtail the rights of owners, and could completely eliminate decorative guardrails from all residential and most commercial construction. For suppliers, the code is potentially devastating, since it could affect the sale of scrolls, castings, and cables.

According to Belk Null of NOMMA's Technical Committee, "This restriction could eliminate the rails that we have all enjoyed making and selling, and replace them with simpler and less attractive ones."

NOMMA members throughout the country have expressed their worries as well. Gene Garrett of Regency Railings, a NOMMA Nationwide Supplier Member, says, "It's going to take the artistic out of ornamental iron. When you look at decorative scrollwork, even though it's climbable, it doesn't invite climbing, yet under the law, if you can get a foothold in, it would be considered a ladder effect."

In its current form, the IRC says that all residential guardrails "shall not be constructed with horizontal members or other ornamental pattern that results in a ladder effect." Under this vague wording, if an inspector even thinks that a railing is climbable, it could face a red tag. On the commercial side, which is covered in the IBC, the requirements are more specific. In the IBC, there are explicit dimensional requirements that are intended to eliminate "footholds." It is aimed at guardrails in buildings commonly accessed by children.

During the ICC public hearings, March 15-26 in Costa Mesa, Calif., NOMMA's Belk Null represented the position of the association and the industry. Unfortunately, there was little good news to bring back home. NOMMA's proposal to strike the "ladder effect" sentence was rejected by the committee, and lost by a close margin on a floor vote.

Despite this defeat, there is still an opportunity to oppose the "ladder effect" at the ICC's upcoming conference in St. Louis. At that time, code officials will vote on the final adoption of the various codes. Any portion of a code that has either a challenge or a conflicting committee versus floor vote will be pulled from the main code and voted on separately. At this time, the proponent of a challenge will have the opportunity to state their case before the code body delegates.

On June 16, NOMMA submitted a written challenge, and association representatives intend to verbally support the challenge at the ICC's September conference. NOMMA is requesting the removal of the "ladder effect" sentence (RB290-99) for the following reasons:

* The "ladder effect" clause is not a prescriptive requirement. It is overly vague and is purely subjective. This can cause a myriad of problems among designers, manufacturers, code inspectors, and owners since it is entirely based on a person's opinion. What a designer, manufacturer, or owner sees as code compliant, an inspector can see as a "ladder." The potential costs of revisions and litigation could be tremendous.

* The function of a guard or guardrail is to prevent a person from inadvertently falling from an elevated location. Guardrails cannot prevent a determined person whether *child or adult* from getting over them. Eliminating horizontal members or decorative patterns will not stop someone who is intentionally trying to climb or jump over railings. A few examples of this are in the fencing industry. Picket fences have all vertical members and people, including children, can and do climb over them. Even chain link and wood fences, which have no members that create a "ladder effect," are no match for a child who "wants" to go over the top.

* There is no statistical data available on the number of "climbing" related injuries to children. In fact, "falls from guardrails" is not even a category in which the U.S. Consumer Product Safety Commission tracks injuries to children through the National Electronic Injury Information Surveillance System (NEIISS). The National Injury Information Clearinghouse of the U.S. Consumer Product Safety Commission gathers data on injuries from hospital emergency rooms across the nation through the NIIC. Of the cases reported to the NIIC involving children age 6 and under that were related to handrails/railings, from the time period beginning January 1, 1993 and ending May 31, 1998 (65 months), there were only 4 fatalities and none of these were due to children climbing rails.

* This requirement would unduly take away a homeowner's right to determine the aesthetics of the guards or guardrails for his or her home.

* This provision is included in an attempt to prevent children from climbing rails, but it does not make allowances for private homes wherein the residents do not have small children.

These comments will appear in the Final Action Agenda, which is slated for release in August 1999.

A major proponent of the "ladder effect" is Elliott O. Stephenson. Mr. Stephenson has had articles published in all three model code publications, including a series titled, "Climbable Guards: An Unnecessary Hazard to Children." The articles
center on tests conducted by Stephenson, which usually involve putting a mock railing in a children's play area, encouraging them to climb the object, and then taking photographs.

Such articles have given the proponent side of the "ladder effect" a great deal of free publicity. In fairness, NOMMA intends to send letters to code body publications in support of the industry's viewpoint.

What is the next step? It is crucial to educate code officials on the detrimental impact of this code. Ornamental metal fabricators, interior designers, architects, and homeowners are urged to contact their local code authority to voice their opinions. The NOMMA Technical Committee is currently working on an information packet, and all of the association's 900-plus members will be asked to deliver the material to their local code officials.

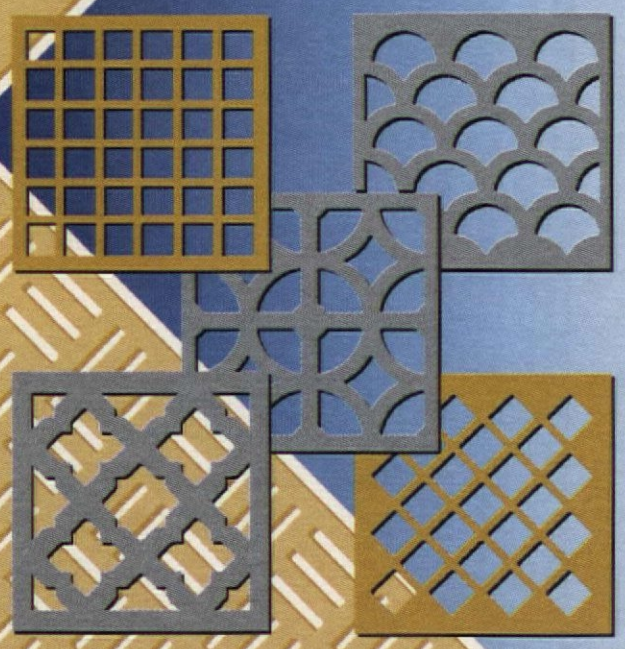
For regular updates on this issue, refer to NOMMA's website at: www.nomma.org. Or, call Todd Daniel at NOMMA headquarters. Phone: (404) 363-4009.

Also contributing to this article were Belk Null and Tony Leto of the NOMMA Technical Committee.

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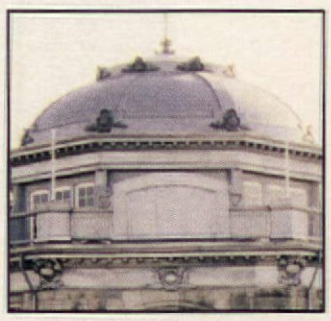
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PART I - SUPPLIER'S VIEWPOINT

OLD IS NEW AGAIN: A SHOPPER'S GUIDE TO ANTIQUE FLOORING

Specifying antique lumber for flooring requires a different set of standards and expectations than those used for new wood. Here, a supplier of both elucidates the fine points of buying old wood.

by Pete Caminiti and Bob DiNello
Antique & Specialty Flooring Company, Southington, Conn.

As a manufacturer of both new and antique flooring for over twenty years, we know that specifying and selecting new wood flooring is fairly straightforward. We can show an architect, designer, builder, or homeowner a single board or even a 1-ft. piece of 7-in. clear white oak flooring, and they can readily see what their floor will look like. Most new wood species are quite homogeneous, changing little from piece to piece; there might be some color variation depending upon, for example, whether it is a Northern or Southern oak. If length is important, one will specify custom plank; if not, the shorter commodity plank will do. A few well-placed questions about drying, milling, price, delivery, etc., and you're out the door. Simply put, it's a "no brainer." However, the scenario changes dramatically with antique flooring.



Planks for distressed flooring lean against oak beams for re-sawing. Background: stickered lumber awaiting kiln-drying.

Great Expectations

When a customer decides to "go rustic," we are presented with a whole new set of circumstances. As anyone in the construction and design fields knows, building and remodeling is a game of expectations. Everyone involved tries to give the client what he or she expects in the final product — the completed home. When deviating from the norm, as with antique flooring, the goal of meeting the client's expectations becomes more difficult. But if approached properly, armed with a knowledge of what antique flooring is and is not, one can end up with a beautiful and unique floor, truly unlike any other.

Apples and Oranges: How To Compare Suppliers

Many reputable antique-flooring manufacturers are located in the South and the Northeast, out to Pennsylvania (and probably further). But there also exists a virtual cottage industry of numerous small sellers, who make a business of acquiring and reselling "barnboard-cum-flooring," usually with little or no professional drying or milling. Some producers will specialize in a specific antique wood, such as heart pine; others will manufacture numerous varieties of antique woods. Needless to say, it is wise to stay with an outfit that has been around awhile, and, among other things, does its own kiln-drying and manufacturing. There is no grading system for antique woods as there is with new lumber. That's not necessarily a bad thing, since appearance is much more meaningful than grade. Besides, our antique oak may not look like some other supplier's antique oak. Interestingly enough though, the very things that are considered defects in new lumber (e.g. checking, cracked knots, worm holes, and other "bug tracks") are exactly what makes antique flooring so attractive. We are frequently amused to see that what one person loves can send someone else screaming from the room. So it can be a daunting task to compare, say, antique heart pine, when the names of the different "grades" range from descriptive ("Clear," "Naily," etc.) to the names of dead presidents. Brochures and pictures can help to some extent, but it is a very rare photo that will show the true color of a finished antique floor; slight errors in lighting, developing, and color printing takes their toll (just ask any owner of an antique flooring company who is trying to put an ad together). Which brings us to the question of samples.

When is a Sample Truly a Sample?

Not often enough. The very nature of antique lumber is that it varies from piece to piece, which one should view as part of its appeal. We're dealing with boards and beams up to 250 years old, which have been subjected to the elements and used in the construction of buildings. When a potential customer specifies, for example, antique white oak, we try to explain that when an 18th-century farmer built a barn on his property, generally he used the lumber available on his property; he may have used all oak, but more often than not there were numerous sub-species involved, some of which may no longer be available. It is a rare load of antique lumber that is all the same. Some suppliers may try to sort by oak species, or more realistically, by color. The point being that while the lumber may vary in color, density, etc., it should be viewed as a whole; if you don't find this appealing, staining is always an option. Failing that, you might want to consider new-wood flooring.

After we send samples, we always encourage the specifier and/or client to visit our operation and actually see a whole lot of whatever antique woods they may be interested in. We find that most people find the trip informative and enjoyable, leaving with yet more samples in tow. This works as a day-trip, but if the party is in California and we're in Connecticut, it's not very feasible (although, surprisingly, it has happened). Before we take a deposit on a long distance order, we will send numerous samples to be certain the customer knows exactly what the shipment will look like. Again, it's all about expectations, and no reputable supplier wants to disappoint (or pay for return freight). We also make it a point to put one coat of finish on half of each sample; the color of all the antique woods changes dramatically with that first coat. We use oil-based satin polyurethane, which is the most common finish used by flooring contractors.

Some companies will charge for samples and then apply a credit to a subsequent order; some do it for free. Certainly all would agree that accurate and representative sample-making is difficult, time consuming, expensive, and a bit of a pain. So ask only if you're serious. And don't expect too much from one sample.

The More You Know

While it might appear difficult to get what you expect when looking for antique flooring, it can be done successfully if the supplier is knowledgeable and you ask the right questions. How rustic do you want the floor to be? Some manufacturers, including us, will have what appears to be the same wood with two different names (e.g., antique oak and antique distressed oak). In our case, the floorboards from the former are sawn from antique oak beams while the latter are taken directly from antique boards (see photo). A floorboard from a beam will be lighter in color, with few, if any, nail holes and will have significant "bug tracks" (bugs like beams); the distressed boards are generally darker, with more checking and nail holes. Most folks will say that the distressed lumber is more rustic-looking and appeals to those who prefer a naturally darker antique floor; it works especially well in English or French Country-style construction. Ask the supplier if they separate the two types in both oak and chestnut, or if they mix them together — you may not like the sharp color contrast if they are combined.

Some antique lumber, such as heart pine, is rarely available in anything but beams, which were used to support many of the factories built in the Northeast, South, and Midwest during the industrial expansion in the last half of the 19th century. Sadly, many of these buildings are now going the way of the wrecking ball — to make way for yet another mall. But the demolition process does put some beautiful lumber back into circulation. A secondary source of heart-pine lumber is from river recovered logs — "sinkers" — that went down as they were

continued on page 28



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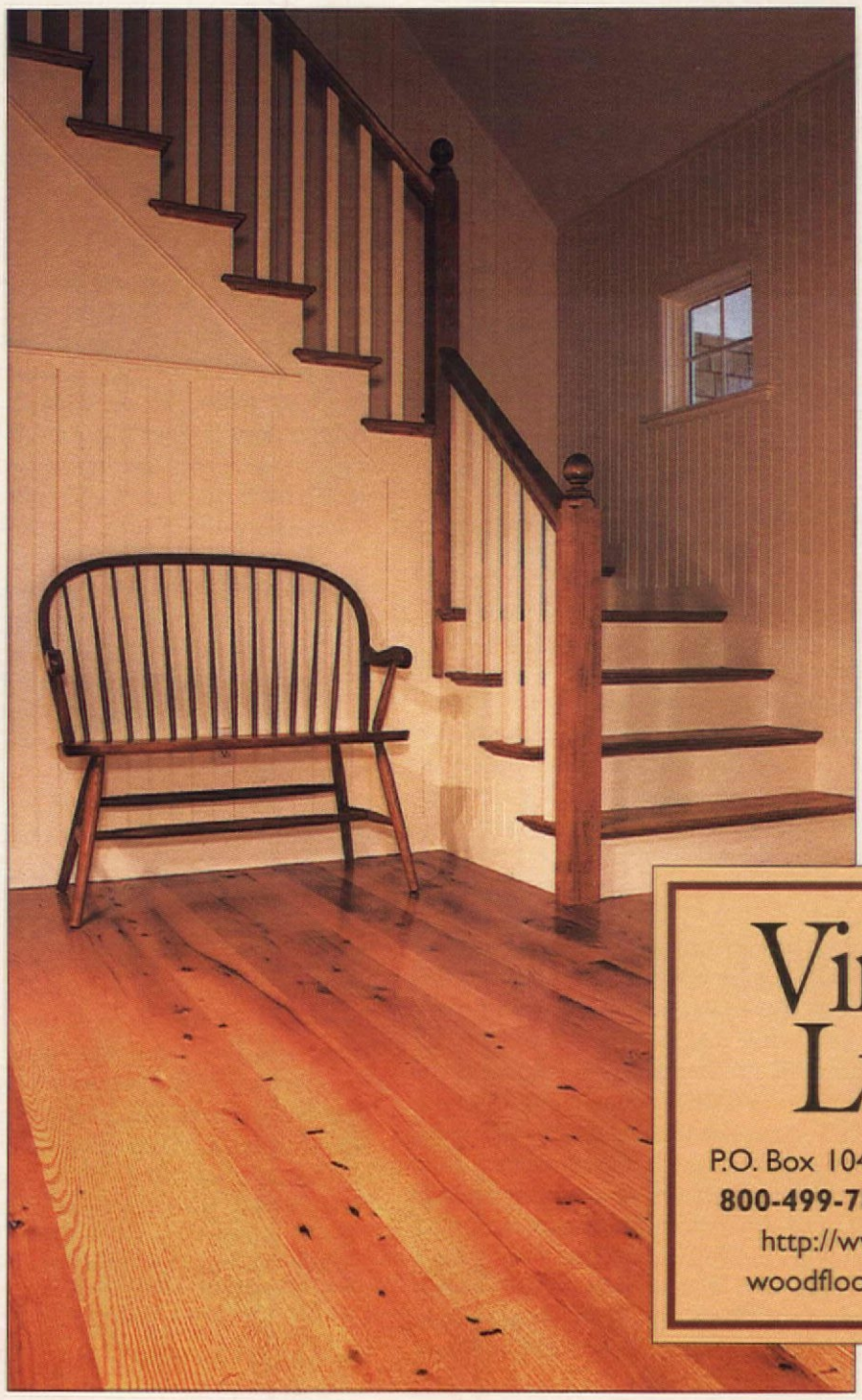
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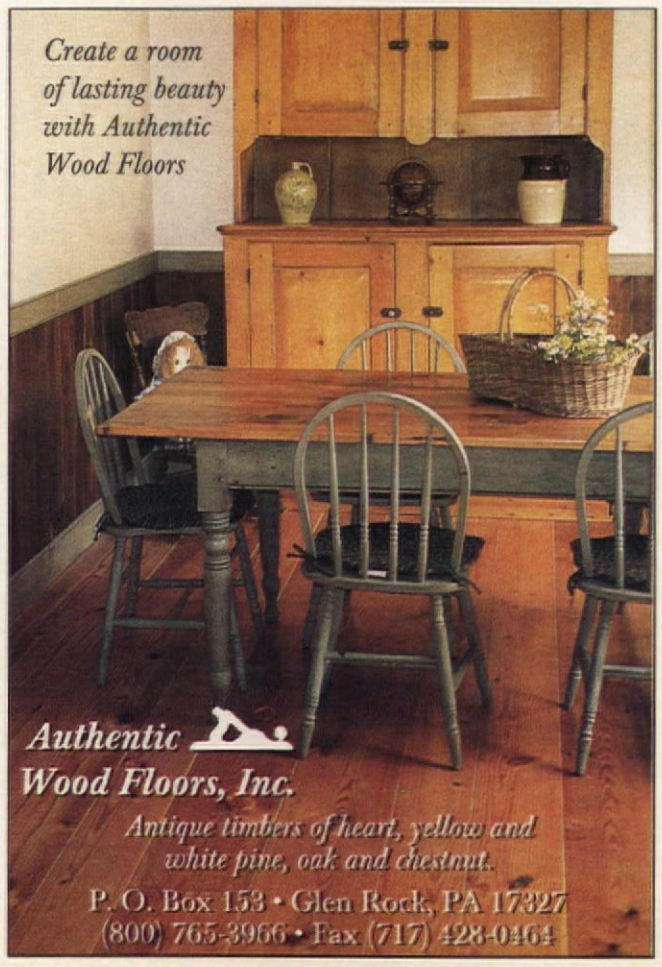
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SPECIFYING ANTIQUE & RECYCLED WOOD, continued from p. 26

being floated to the sawmill. While this wood is free from age-related "defects" that are normally encountered when sawing a 100-year-old beam, the resulting floor will have a newer look. As with any flooring, it boils down to preference.

Antique distressed Eastern white pine and hemlock are examples of woods that, while still as plentiful today as new lumber, bear little resemblance to their current counterparts. The years of rain, sun, and general neglect impart colors and markings that simply can't be duplicated with stains and chains. Most people are aware that these are softwoods, and as such will dent, scratch, etc., more readily than other species. But we feel that the question of hardness is more relevant to new flooring than to antique. Let's face it, if you wanted your floor to maintain a pristine appearance, you would not — nor should not — be considering antique lumber in the first place. Antique pine and hemlock certainly will not wear out, they are "pre-dented," and most scratching is visible in the finish, to which any dog owner with hardwood floors will attest.

Form, Function, Punk

First and foremost, any flooring, new or old, must be able to support human weight and activities. While that seems pretty intuitive, it comes into play in antique flooring because we are dealing with very old lumber that might be "punky" due to rot, insect damage, etc. Ideally, you want flooring that has been ravaged by weather and eaten by bugs only to a certain extent, and you want the bugs to have vacated the premises (more on that later). It is the manufacturer's job to cut out and discard any lumber that has cell damage sufficient enough to allow it to crush when walked on. While this increases the already sky-high waste factor, it is another mark of a good producer.

Kiln-Drying and Milling

We are constantly asked the question "Why kiln dry the wood; if it's so old, isn't it dry already?" Well, yes and no. If the old barn or outbuilding was dismantled when rainsoaked, or allowed to get wet during handling or transit (which is usually the case), the lumber will have a high moisture content. More importantly, it will have an uneven moisture content, causing a finished plank to shrink more in one place than in another.

Even properly stickered and air-dried, lumber will not usually dry to less than 15% moisture content in most parts of the country. Which brings us to the subject of bugs. According to the scientists at the Forest Products Laboratory of the USDA in Madison, Wisc., carpenter ants, powder post beetles, and other wood consuming/burrowing insects need moisture to live and work; something in the range of 15-20%. Since kiln drying will leave the wood with an average of around 8% moisture content, you don't have to worry about the little critters crawling out of the woodwork.

Most of the antique and new flooring we manufacture is milled to a tongue and groove, which allows for ease of installation by blind nailing through the tongue. Under normal conditions, this is all the attachment needed with narrower widths (up to 5 or 6 in.). Wider boards, while installed the same way, will require fasteners on the face or flooring mastic on the back. Interestingly, we have found that antique flooring is much more stable in use than its counterpart in new flooring. "Reaction wood" — called "compression wood" in softwoods and "tension wood" in hardwoods — is the abnormal tissue growth in trees that is the main culprit in causing warp in lumber, especially during the milling process. When straight-line ripping a piece of new oak, it is not uncommon to see the finished board go right and the edge rip head left. This very rarely happens to antique lumber. (We're not sure why, but we figure stress can't possibly last more than a hundred years or so). The result is an antique floor that expands and contracts more evenly over the heating and cooling seasons than a similar-size new floor.

There are always customers who will specify "square-edge" planking, without the tongue and groove. With no means of blind nailing, the boards are not forced tightly together. This gives the planking a more relaxed fit that is seen in most older, original floors. Of course, some means of attachment is needed on the face.

Be sure to ask your supplier if he end-squares his flooring. This will not only speed up installation, but will also leave the brunt of the waste in his dumpster. A 10% waste factor is sufficient for most installations.

On the Job Site

Invariably, the subject of "acclimation" rears its head. We have found a great deal of confusion and disagreement on this subject. Acclimation is the process in which the flooring is stored on the job site for some period of time to allow it to reach the ambient humidity (which translates to moisture content) of the site. We feel that whether or not to do this depends on many things, such as the time of year the installation is taking place, whether or not the space is currently being heated or cooled (regulating the humidity), whether or not air conditioning will even be used, how your supplier stored your flooring, etc. If we deliver flooring during a hot, humid week in July and the HVAC isn't installed (or isn't running), does it make sense to allow the wood to gain moisture and expand? Conversely, we don't think that leaving the unfinished flooring stacked in an unheated room in December makes much sense either. And if acclimation is a good idea (which certainly it is in specific situations), it does little good to "dead-stack" a pile of lumber with no thought of airflow; the only thing acclimating will be the ends of the boards. Talk with your supplier to find out if his warehouse is heated and/or dehumidified, think about current and future conditions at the site, then make an intelligent decision. Contrary to what you may hear or read, there is no pat answer.

As far as the actual installation is concerned, there should not be (and if properly milled, there will not be) any difference between antique and new plank flooring. There are, however, some differences in the sanding and finishing. Some of the antique woods should never see a coarse "cutting" grit of sandpaper; distressed chestnut and pine are two examples. Sanding off the beautiful patina easily ruins antique floors — new or original.

Then there is the "nature/nurture"question of using a stain. On some antique floors, a stain can be used to "even" the color, rather than change it. We always suggest a test corner with just a natural finish first; it can easily be re-sanded later.

Lastly, some types of antique flooring may require the judicious use of wood filler. More often than not, this is purely a point of preference. We have customers who would not even think of filling a nailhole, while others will instruct the finisher to fill every minuscule cavity or dent. We have learned not to question matters of taste. In any case, the installer/finisher should discuss this with the decision-maker to be sure they are on the same page.

A.W.A and the A.M.A.

We have had quite a few experiences with a phenomenon that we call "A.W.A." ("Antique Wood Anxiety"). While not yet recognized by the medical community, A.W.A. may strike when antique flooring is delivered to a job site, where the owner might overhear an inexperienced or insensitive worker say something like, "What are they using for flooring, pallet lumber?" Sometimes, after the installation has begun, a nervous owner will call us and ask, "Are you sure that this will look like what you showed us?" Our response is always the same: Relax, wait until there is a finish on it, and then tell us what you think. Invariably — through our follow-up or their call or letter — we find they just love their new antique floor. Old is new again. ■

Pete Caminiti, born and raised in New York, was exposed to woodworking at an early age by a father who was an accomplished cabinetmaker, carpenter, and clockmaker. After college and graduate school, Caminiti worked in the corporate world for several years before making his escape in 1976. He traded tie and jacket for noise and sawdust and self-employment, starting his own flooring-manufacturing business. He has looked back only sometimes.

Bob DiNello, a native of Southington, was a journeyman stonemason and bricklayer before partnering-up with Caminiti in 1979. After having worked with stone during the day, he would retire to his home woodshop at night, making Shaker-style furniture and Victorian birdhouses. He decided his true love was woodworking. Some say he is still looking back.

PART II - BUILDER'S VIEWPOINT

BUILDING WITH SALVAGED- AND RECYCLED-WOOD FLOORING

With an increasing environmental consciousness, people are thinking more about saving energy — and recycling. Here a builder/supplier continues the discussion of the fine points of utilizing old wood in new work.

by Tom Salisbury, *Salisbury Wood Floors*

Mainstream recycling was at first limited to paper, glass, aluminum, and plastic. But with a rise in lumber prices, the closing of numerous sawmills, and the decision to save our remaining old-growth forests in the Northwest, there has been an amazing growth in the recycling of salvaged timber.

Most recycled timber and flooring today comes from the demolition of older industrial buildings and piers. These large structures were built predominantly from old-growth timber. On the West Coast, Douglas fir was the preferred material for structural timber buildings. Western red cedar and Western hemlock were used as a second choice. In fact, at the turn of the century, Douglas fir and Western red cedar cut from the Northwest's abundant old-growth forests were available in such large sizes and long lengths that it was shipped all over the world for special projects. Many industrial buildings in the Midwest and East used Douglas fir in addition to Southern yellow pine, Eastern white pine, and other local species. For years this under-appreciated timber was burned or dumped in landfills when the buildings were slated for demolition.

Now this great old-growth timber is trucked to a handful of innovative reclaiming companies. When this salvaged wood is sold "as-is," it costs slightly more than new wood. In order to prepare it for resawing, all metal, dirt, rocks, bolts, nails, spikes, and brackets are removed. This cleaned timber is resawn in

continued on page 30

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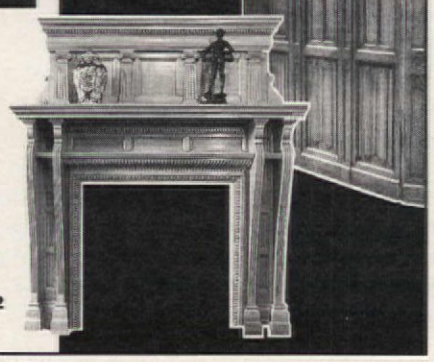
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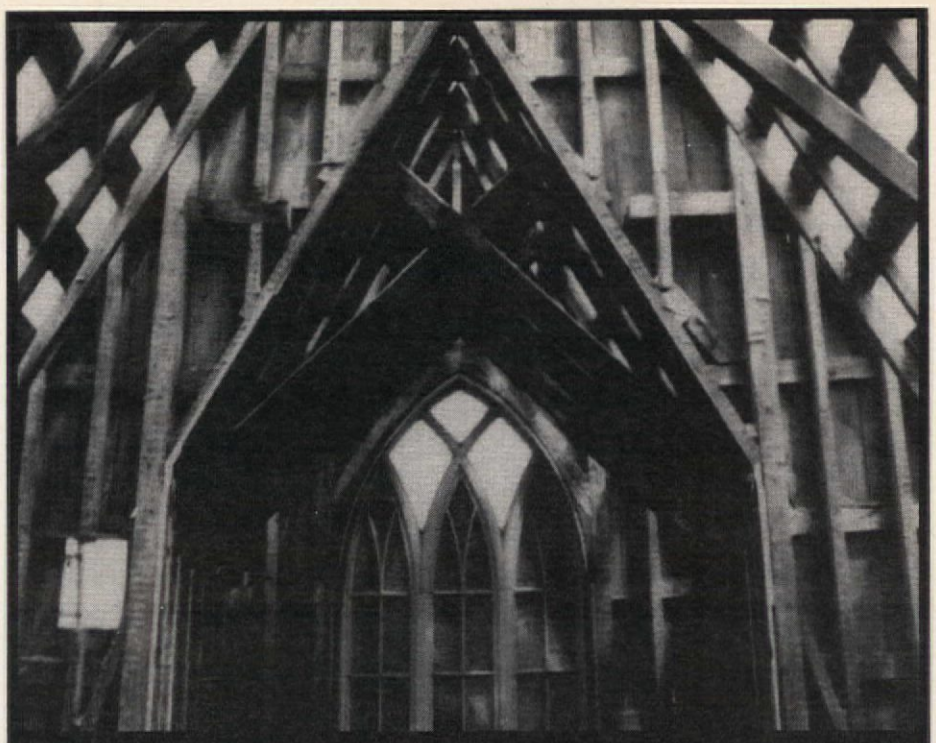
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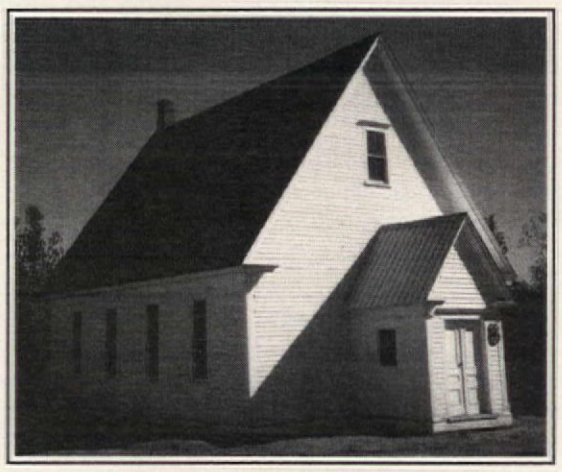
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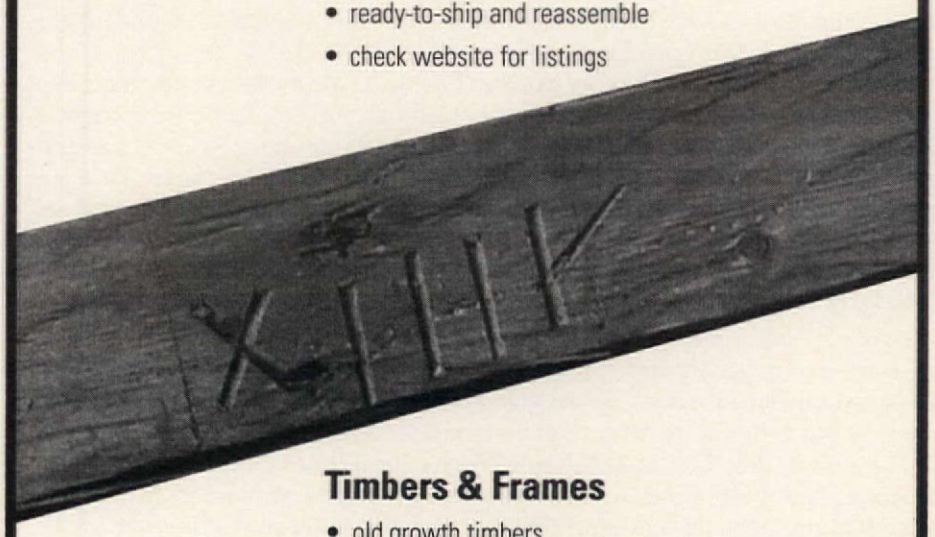


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smaller timbers and planks, and sold as "recycled" or "reclaimed" lumber, costing about 75-150% more than new material. This sounds expensive, but typically this wood is old growth and is almost unavailable except from recycled sources.

Antique Woods of the Northwest

In the Pacific Northwest most recycled wood is fine-grained, dense, old-growth Douglas fir. This beautiful material is coveted by timber framers, cabinetmakers, furniture builders, boat builders, and wood-flooring installers because it is denser, drier, and more stable than newer second-growth material. Recycled or antique wood is typically a little darker and more richly patinated than new wood. It is available in many grades. Lower grades are often described as rustic, colorful, and knotty. Higher grades are clearer and have less flat-sawn material and less sap wood. The most expensive grades are vertically grained, and quite uniform. Recycled wood can also have dark-stained nail and bolt holes, circular bandsawn marks, and historical marks from its prior use.

Another interesting source of recycled wood is from old fir river logs that have been resawn. These are the logs that have been used as a log boom or "floating fence" to contain logs on the way to the mill. This wood is similar to recycled fir but without the bolt holes or black marks. Untreated freshwater pier pilings in fir and cedar are also being salvaged. Resawn timbers salvaged from pilings have staining from decades of contact with water and mud, and can range in color from blue-green to reddish-yellow. Recycled wood offers more variety than you typically find with new material of the same species.

The story of recycled woods from the East Coast is slightly different. Many of the old forests in the East, South, and Southeast were heavily logged long ago. Much of the timber used to build cities was long and short leaf southern yellow pine. Long leaf was the hardest and most favored of the domestic pines. Unlike our old growth Douglas fir, the old growth long leaf southern yellow pine (heart pine) has been completely logged off. This material has been salvaged and recycled for years now and commands a very high price. It is used for timber framing, flooring, stair parts, wainscoting, and trim. Many old historic buildings back East have old heart pine floors.

Heart pine differs from fir in that it is loaded with resin, making it denser and slightly darker in color. The Douglas fir, however, grows to a much larger height and girth than long leaf pine, making fir available in larger sizes and wider planks. Other species of salvaged wood available from East Coast recyclers are red and white oak, ash, chestnut, Eastern white pine, and cypress. Some recycled woods from overseas are now becoming available. From Australia, Black Gum and Jara are some of the most durable floors around. Bamboo from China and Vietnam is not recycled, but because it is a grass, it grows back in four years from the same root stock.

Some clients who decide not to use salvaged or recycled wood, but still want environmental bragging rights, are asking for wood that is from a "clean source." Sustainably harvested, standing dead, blow downs, beetle kill, homestead wood, or certified wood are some of the choices. This newly harvested material is available in many species and grades. It is now much more available than in the past and at quite good prices, considering how much more effort is put into these "green" products.

When we started in the construction business twenty years ago, you never heard of or used recycled wood in a new building project. As flooring contractors, we've laid acres of various hardwoods milled into the typical tongue-and-groove pattern: red oak, white oak, ash, maple, beech, and hickory. That was usually all our clients were looking for. Subsequently, we have seen an increasing demand for recycled and reclaimed wood in unusual species and widths.

Supplying "Oddball" Floors

We got started in recycled-wood flooring ten years ago, about the same time we started a timber-frame business. At this time we were using trees right from the site (homestead wood) and recycled timbers from the Seattle waterfront for many of our projects. Word got out that we were also doing more than the usual red and white oak floor installations. When a local contractor needed someone to do an "oddball" floor, he called us. As it turned out, the job was a great introduction to the use and usefulness of recycled wide-plank flooring.

This job started when I meet with the clients and their architect who had a bad magazine photograph of a dark wide-plank floor: "This is what we want," they said. From the photo the floor looked like it was at least 100 years old with wear patterns and a very dark, uneven distressed surface. It was impossible to tell from the photo, but my guess was it was old heart-pine plank.

Heart pine is some of the densest domestic pine available, and almost as hard as red oak. The client's architect had ordered 10-1/2-in.-wide Eastern white pine plank, perhaps not realizing that heart pine and white pine are vastly different materials. (Eastern white pine is one of the softest pines available; it is also a completely different color than heart pine.)

When this shipment of white pine plank arrived on Bainbridge Island, the jobsite superintendent called me from the job and said, "You better come and look at this *&!@#$! flooring. The driver wants $10,000 for it, but if it were up to me I would send them right to the dump!" The load of flooring looked bad; it was old, stained, and very weathered barn siding with lots of surface checking — some checks so deep you could take a 10-ft. section and break it in two with your bare hands. The load was also damaged in shipping: Its pallet had been broken and all the planks had been haphazardly piled back onto a new pallet that was too short; then the flooring was rebanded, crushing and splitting many pieces of the expensive flooring.

After a call to the architect, I assured the superintendent that we could work with the material as long as we could glue the planks down in addition to nailing them. The job specifications included face nailing with old-fashioned cut nails. We had agreed to nail the pine down into the joists, not realizing that instead of 3/4-in. plywood, the builder had used 5/4-in. plywood over the TGIs, so we ended up nailing thousands of 3-1/2-in. wedge-shaped, cut nails by *hand*. They had to be driven exactly into the planks to avoid face blemishes (lots more labor than our compressor-assisted staple and nail guns).

We eased the edges of every plank and laid them in mastic. The floor was buff sanded to preserve the irregular recycled nature of the planks. (Buff sanding blends the overwood where the boards meet, but won't make the floor surface flat, which would have looked too modern.) The owners then chose a dark stain to match all their antique furniture.

Six months later they had a large wedding party with 400 guests who walked and danced all over the softwood floor. Half the guests wore high heels. I ran into their caretaker in the local grocery store afterwards, and as he was relating the highlights, my stomach fell. "You should see that floor! It's trashed!" I felt sick. (I was sure we would be tearing it out later that week.) He continued, "And they LOVE IT! They say it is a historical record in their floor of this wonderful family event." That was when I realized that a softwood floor can be big asset for the right customer.

The Wedding-Party Floors

Our next big recycled-plank job came from one of the wedding-party guests. These clients were building a weekend cabin on the Olympic Peninsula and wanted a custom wood floor to go with their log cabin. We showed them samples and they picked a 16-in.-wide bandsawn recycled Douglas fir plank in 10- to 25-ft. lengths. The flooring was cut from beams that had come from a pier in waterfront Seattle, which had been demolished. We eased the edges and buff sanded these long boards at our shop. The planks were so long we had to feed them in through the windows so we could start gluing them down on top of the 2 layers of 1/2-in. plywood that floated over the radiant floor heat. We told the contractor there was going to be shrinkage on top of the radiant heat and that they might want to acclimate the flooring for a couple of weeks on the heated subfloor before we installed it. "Go on and lay it, we have a tight schedule here," they said. We went ahead and sure enough those boards shrank, leaving 3/8-in. gaps between each board. Luckily, the clients and the contractor had been forewarned and simply filled in the gaps with black Sikaflex boat caulking which gave the floor a pinstriped look.

We've had more wide-plank jobs, all somehow related to that wedding party years ago, proving the "Six Degrees of Separation" theory we all hear about. Our latest large recycled floor was a 3,000-sq.ft. job for a local author. These clients were interested in two old-fashioned housed, wedged, and glued staircases with balustrade, and full-length heart pine plank flooring for each room. A friend of a friend had demolition jobs going in Georgia and Mississippi and happened to have a number of 30-ft.-long heart pine beams.

The recycled material was shipped to our shop and we took the 2x's and 6x's out to mill into stair treads, balusters, and newel posts; extra flooring was used for the 3/4-in. risers. Each 6-x-6 post was hand-turned into a relaxed oval newel top. The shop was filled with the pungent odor of heart pine resin for weeks. The remaining flooring had to be defected and cut to length, so each room would have 8-1/2-in.-wide planks across its entire width — no butt joints allowed! We ordered 25% extra to allow for defects and cosmetic blemishes the owner might reject, which turned out to be barely enough. Pat, my flooring foreman, had to compromise on what we considered acceptable wood and what the owners were able to aesthetically accept into their home. As it happens with recycled woods, the difference between the sample and the actual, while not dramatic this time, could cause a potentially sticky situation. Ultimately the clients and we were very happy with the outcome and they have a wonderful, unique floor with a long and rich history, to which they will only add.

Recycled-plank flooring, with its variety of choices, suggests a history that narrow-strip flooring can't offer. Grades based on regional naming and visual description — cabin, savanna, naily, distressed, presidential, and antique — are confusing at best. It is a daunting task to buy recycled flooring over the phone. Because there are no agreed-upon national standard grading rules for recycled flooring, it is harder to compare products. The best you can do is ask for a representative sample from a reliable source and get to know your supplier well. Ask around. Find out where the wood comes from. Find out how it is milled, how dry it is. [Read Pete Caminiti's article above. -Ed.] Most of the suppliers we have dealt with are honest folks that are interested in helping out environmentally and providing a good product for their customers. ■

Tom Salisbury is a user and supplier of recycled wood and owner of Timberbuilt Homes and Salisbury Hardwood Floors on Bainbridge Island, a short swim from Seattle, Washington. For full contact information, see the listing for Salisbury Wood Floors on the SourceList, page 36.

VINTAGE WOOD: THE SOURCELIST

We all know about the oldtime-serial heroes who rescue the heroines tied to logs and headed for the bandsaw. But what about the noble souls who are committed to rescuing the logs? Neither preservationists nor environmentalists want to see still-serviceable woods chucked into a landfill or incinerator — a building may have breathed its last, but the wood it contains is often ready for its second wind. If an old barn, outbuilding, house, or mill must be razed after years of neglect and deterioration, what happier outcome could there be than for its lumber to be carefully harvested and reused for new flooring, woodwork, beams, furniture, stairs, or siding? Especially when that "new" item can have not just the appearance of character and age, but the actual history as well. Along with that historicism, there can also be a unique strength as well as beauty: Most old-growth wood species, when remilled from old logs and timbers, are not only much stronger than today's lumber, but also more resistant to insects and decay.

Whether dredged up from the bottom of a river or rescued from a demolished building, antique timbers offer a wealth of possibilities for restoration projects, as well as traditionally-styled new construction. Not surprisingly, the industry of recovering and marketing vintage wood has grown dramatically over recent years. The 67 companies compiled in our *SourceList* on pp. 32-36 represent a panorama of applications and species of recycled wood. You're sure to find the best source of reclaimed wood for your clients' specific needs.

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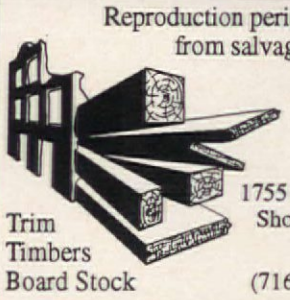
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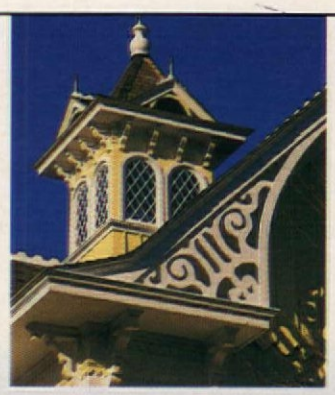
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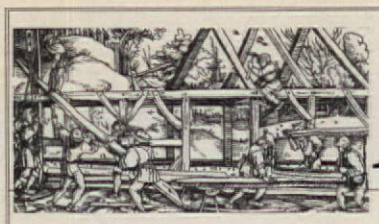
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Boro Lumber & Timber P.O. Box 78, Dept. TB Maspeth, NY 11378 718-821-3600; Fax: 718-821-7521	One of the largest timber suppliers and custom milling facilities on the East Coast; timbers for bridge building, landscape, and marine applications.	Free Write in No. 1080	✔		✔						
Brandt, Sylvan 651 East Main St., Dept. TB Lititz, PA 17543 717-626-4520; Fax: 717-626-5867	18th- and 19th-century building materials salvaged from old houses and barns. Specialist in antique and resawn flooring. Roof rafters, floor joists, and antique glass also available. Webpage: www.sylvanbrandt.com	Free Write in No. 3950	✔		✔	✔	✔	✔	✔		Heart pine, white pine, oak, hemlock, chestnut
Brandy Hollow Restorations Brandy Hollow Rd., P.O. Box 7, Dept. TB Durham, NY 12422 518-239-4746; Fax: Same as phone	Over 20 dismantled antique barns, carriage houses, and farmhouses. Offers structural restoration and frame altering for customized needs using antique building materials and traditional joinery. Delivery and setup anywhere.	Free Write in No. 3180	✔				✔				Pine, oak, hemlock,
Carlisle Restoration Lumber 1676 Route 9, Dept. TB Stoddard, NH 03464 800-595-9663; Fax: 603-446-3540	Custom milled wide-plank flooring in antique heart pine, oak, and chestnut: Lengths up to 16 ft., widths up to 14 in. Every floor custom graded to meet individual customer's needs. All material is kiln-dried and precision milled.	Free Write in No. 5580	✔		✔	✔	✔	✔			Eastern white pine, heart pine, chestnut, oak, & others
Carlson's Barnwood Co. 8066 N. 1200 Ave., Dept. TB Cambridge, IL 61238 309-522-5550; Fax: 309-522-5123	Recycled barnwood planks, dimensional lumber, and timbers in varied shades and types. Architectural antiques: windows, doors, porch columns, corbels & shutters; complete century-old walnut staircase. Wholesale-priced; always new inventory. Website: www.carlsonsbarnwood.com	Free Write in No. 2744	✔			✔	✔	✔		Custom-made furniture, old lumber	
Centennial Timber Frames, Inc. 1001 Trumble Creek Road, Dept. TB Kalispell, MT 59901 406-755-8114; Fax: 406-755-8115	Company builds timberframes with traditional mortise-and-tenon joinery, specializing in reclaimed Douglas fir recycled from dismantled heavy-timber buildings.	Free								Salvaged-wood timberframes	Douglas fir
Centre Mills Antique Floors P.O. Box 16, Dept. TB Aspers, PA 17304 717-334-0249; Fax: 717-334-6223	Original period log cabins; antique flooring; hewn logs for rafters and joists (structural and decorative); doors; decorative architectural elements; porch posts; wavy glass; more.	Free Write in No. 1740		✔			✔				
Charleston Heart Pine Co. P.O. Box 175, Dept. TB Jamestown, SC 29453 888-207-7070; Fax: 843-257-2116	Hand-crafted heart pine flooring, paneling, and beams from high-quality old-growth timber. Wide-plank pine also available. All material is kiln-dried.	Free Write in No. 2783					✔	✔		Beams	Heart pine
Chestnut Specialists, Inc. 400 Harwinton Ave., Dept. TB Plymouth, CT 06782 860-283-4209; Fax: Same as phone	Original planks and remilled flooring from antique salvaged lumber in chestnut, oak, and pine. Random-width, -length; planed t&g or square-edged, kiln-dried. Antique barn beams and rough wideboard planks also available.	Free Write in No. 8780	✔		✔	✔	✔			Hand-hewn barn beams	Antique chestnut, oak, pine
Chestnut Woodworking & Antique Flooring P.O. Box 204, Dept. TB West Cornwall, CT 06796 860-672-4300; Fax: 860-672-2441	Recycles antique woods. Original wideboard flooring and remilled tongue-&-groove flooring in chestnut, oak, white pine, heart pine, and hemlock. Kiln-dried. Also, furniture-grade antique woods.	Free Write in No. 412	✔	✔	✔	✔	✔	✔		Doors, counter-tops, table tops, bar tops, molding, millwork	Chestnut, oak, heart pine, white pine, hemlock

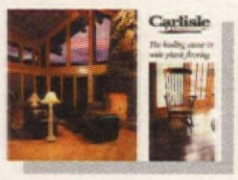
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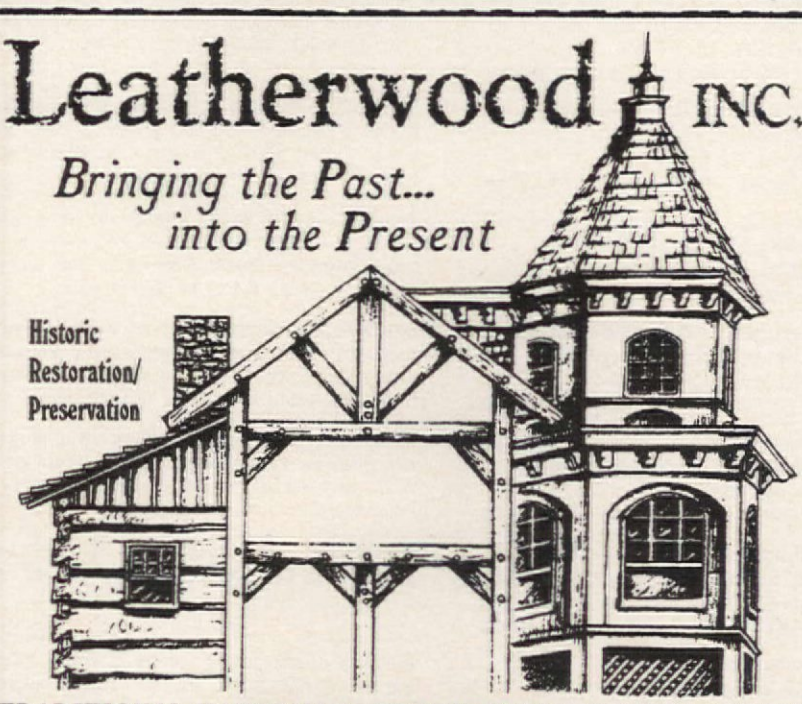
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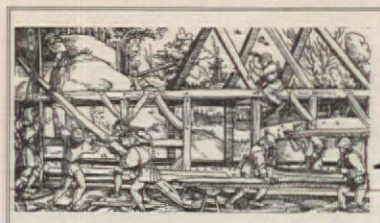
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WRITE IN NO. 1228



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COMPANY	SPECIALTY	Literature	Antique Heavy Timbers	Salvaged Logs for Milling	Milled Lumber from Antique Wood	Barn Lumber	Wood Flooring	Wood Paneling	Fabricated Trusses & Roof Systems	Other Timber Specialty Products	Wood Species
Christopher D. Hess, Inc. **3931 Cedar Dr., Dept. TB** **Walnutport, PA 18088** **610-760-9533; Fax: Same as phone**	Recycler/remanufacturer of antique lumber and flooring. Company produces Age(TM) and Element(TM) Enhanced wood floors which are custom milled and kiln-dried to spec. Also, hewn beams, old-house flooring, barn siding and flooring, and grainery boards.	Free Write in No. 1275	✔	✔	✔	✔	✔			Barn wood, custom milling	Red oak, white oak, Eastern white pine, hemlock, Northern yellow pine, maple, ash, hickory, poplar, heart pine
Conklin's Authentic Barnwood **RR 1, Box 70, Dept. TB** **Susquehanna, PA 18847** **570-465-3832; Fax: 570-465-3835**	Recycler of antique lumber, including barnwood, hand-hewn beams, and flooring: pine, chestnut, heart pine, oak, hemlock. Also, reproduction farm tables. Brochures available.	Free Write in No. 578	✔	✔	✔	✔	✔			Barn wood	Pine, hemlock, oak, elm, ash, maple, beech, hickory, heart pine, chestnut
Country Road Associates, Ltd. **Franklin Ave., P.O. Box 885, Dept. TB** **Millbrook, NY 12545** **914-677-6041; Fax: 914-677-6532**	Supplier of 19th-century reclaimed wood from barns and homes, for reuse as flooring, cabinetry, or panelling.	Free Write in No. 7480	✔		✔	✔	✔	✔		Furniture	White pine, hemlock, oak, heart pine, chestnut
Country Settings, Inc. **3305 West Fourth Ave., #C, Dept. TB** **Belle, WV 25015** **304-925-3863; Fax: 304-925-3303**	Specialist in the recovery and restoration of 19th-century building materials. Large inventory of log cabins, barns, hand-hewn beams, and antique flooring.	Free Write in No. 995	✔	✔	✔	✔	✔	✔		Timberframe barns, log cabins	Oak, chestnut, poplar, white pine
Dreaming Creek Timber Frame Homes, Inc. **2487 Judes Ferry Rd., Dept. TB** **Powhatan, VA 23139** **804-598-4328; Fax: 804-598-3748**	Custom timber framing with traditional mortise-and-tenon joinery; residential, commercial, covered bridges, barns, churches. In-house design. Build nationwide. Provide and install stresskin panels.	Free	✔						✔	Structural insulated panels	Oak, Southern yellow pine
Duluth Timber Co. **P.O. Box 16717, Dept. TB** **Duluth, MN 55816** **218-727-2145; Fax: 218-727-0393**	Resawn planks and beams, flooring, paneling, and custom millwork from recycled timbers; 'as is' timbers; national shipping. Custom jobs; specialist in whole-house projects.	Free Write in No. 112	✔	✔	✔		✔	✔		Custom millwork, stair parts, trim	Douglas fir, heart pine, Jarrah, eucalyptus, white pine, redwood, cypress
Eagle Creek Designs **6025 Schustrich, P.O. Box 163, Dept. TB** **Mantua, OH 44255** **330-274-2041; No Fax**	Stock barns and log houses; complete inventory of salvaged building materials, including beams, flooring, doors, wood paneling, mantels. Also, salvaged stone; consultation services; barns disassembled and reassembled.	Free Write in No. 529	✔				✔	✔		Barns, log houses	Poplar, white oak, chestnut
Early New England Restorations **273 Pendleton Hill Rd., Dept. TB** **North Stonington, CT 06359** **860-599-4393; Fax: 860-599-4403**	Antique pine flooring recycled from old boards.	Free Write in No. 2768					✔				Pine
Evenson Natural Resources **P.O. Box 157, Dept. TB** **Petrolia, CA 95558** **707-629-3679; Fax: Same as phone**	Recycled redwood and Douglas fir; offers used timbers salvaged from industrial structures; custom-milled or -shaped to spec.	Free	✔		✔						Redwood, Douglas fir, Ponderosa pine, Incense cedar
Evergreen Specialties, Ltd. **4122 St. Pauls Avenue, Dept. TB** **N. Vancouver, BC CANADA V7N 1T5** **604-988-8574; Fax: 604-988-8576**	Large beams of Douglas fir, red cedar, larch, and spruce cut to customers timber list. Lathe-turned columns and faceted posts.	Free Write in No. 2500	✔							Columns, posts	Douglas fir, red cedar, larch, spruce
Goodwin Heart Pine Co. **106 SW 109th Pl., Dept. TB** **Micanopy, FL 32667** **800-336-3118; Fax: 352-466-0608**	Antique heart pine & heart cypress flooring, stair parts, and architectural millwork. River Recovered is the premium brand; Legacy, a more rustic look, includes nail holes. Variety of grades & grain patterns for any design.	Free Write in No. 1330	✔	✔	✔		✔	✔		Stair parts, molding, millwork, furniture	Antique heart pine & heart cypress, wild black cherry
Harvey Millwork, Inc. **P.O. Box 249, Dept. TB** **Bozman, MD 21612** **410-822-7689; Fax: 410-745-9926**	Specialist in longleaf heart pine, three species available, native and imported. Custom flooring, doors, molding, paneling, vents/registers, mantels, trim, and stair parts; shipping worldwide.	Free Write in No. 3460	✔		✔		✔	✔		Doors, stair parts, molding, mantels, custom millwork	Long leaf heart pine
Heartwood Pine Flooring **P.O. Box 187, Dept. TB** **Pittsboro, NC 27312** **919-542-4394; No Fax**	Supplier of heart pine flooring.	Free					✔				Heart pine
Henderson Corp. **P.O. Box 6459, Dept. TB** **Boise, ID 83707** **800-888-9111; Fax: 208-368-0783**	Manufacturer of antique flooring, dimensional selected grades for doors, cabinets, stairs. Supplier of original barn materials; floors, siding, hewn timbers, frames. Custom milling and texturing. Milled blanks for wholesale customers. Large inventory.	Free Write in No. 2756	✔		✔	✔	✔	✔			Chestnut, oak, Douglas fir, maple, white pine
Higgins Co., T.P. **P.O. Box 772, Dept. TB** **Prairieville, LA 70769** **225-695-6006; Fax: Same as phone**	Manufactures antique wood flooring in species of your choice. Custom sizes from samples, photos, specs. T&G up to 12 in. wide. Wholesale brokerage service avaliable.	Free Write in No. 2778	✔		✔	✔	✔			Stair treads, ceiling material	Heart pine, oak, chestnut, cypress, pecan, Douglas fir
Jefferson Recycled Woodworks **P.O. Box 696, Dept. TB** **McCloud, CA 96057** **530-964-2740; Fax: 530-964-2745**	Builds and designs retail and commercial interiors and display fixtures in reclaimed wood. Also provides a variety of recycled-lumber products; specialist in West Coast softwood species; antique barnwood.	Free	✔		✔	✔	✔	✔		Retail fixtures	Douglas fir, Ponderosa & sugar pine, Western red cedar, redwood, red & white oak
Joinery Co. **P.O. Box 518, Dept. TB** **Tarboro, NC 27886** **800-726-7463; Fax: 252-823-0818**	Recycled, wide-plank antique flooring, stair parts, moldings, cabinet stock, beams. Antique heart pine, distressed oak, maple, wormwood, Kempas, many others. Both solid-plank and engineered flooring. Precise milling and grading.	Catalog, $5 Write in No. 9760	✔		✔		✔			Trim, molding, cabinetry, stair parts	Heart pine, cherry, maple, fir, spruce, oak, hemlock
Kronenberger & Sons Restoration **955 South Main St., Dept. TB** **Middletown, CT 06457** **860-347-4600; Fax: 860-343-0309**	Restoration firm specializes in house moving; window restoration; matching existing interior and exterior moldings, trim, paneling; wood carving; wood roofs; mortar matching; brownstone repairs; cleaning and repointing.	Free Write in No. 536	✔							Matching existing wood moldings	As specified
Leatherwood, Inc. **7106 Black Pine Road, Dept. TB** **Fairview, TN 37062** **615-799-1638; Fax: 615-799-1430**	General contractor specializes in all aspects of historic restoration: providing antique building materials and architectural antiques, and the disassembling, moving, and restoration of historic buildings.	Free Write in No. 1228	✔	✔	✔	✔	✔	✔	✔	Hand-hewn timbers	Heart pine, oak, ash, chestnut
Leyshon Oak Flooring **Badgers Cottage, Compton Dundon** **Somerset, ENGLAND TA1 6PE** **01458272194; Fax: Same as phone**	Kiln-dried T&G antique European wide oak flooring; old European floor tiles, fireplaces, brick; antique oak beams.	Free Write in No. 572	✔				✔				Oak
Longleaf Lumber **70-80 Webster Ave., Dept. TB** **Somerville, MA 02143** **617-625-3659; Fax: 617-625-3615**	Antique heart pine flooring and custom milling; wide-plank and random-width boards. Also, barn boards; Eastern white pine and chestnut flooring.	Free Write in No. 272	✔	✔	✔	✔	✔	✔			Longleaf heart pine, white pine, chestnut, oak
Mountain Construction Ent. **P.O. Box 1177, Dept. TB** **Boone, NC 28607** **828-264-1231; Fax: 828-264-4863**	Design and engineering, as well as product and service delivery; most frames are oak, will work with other woods; residential and commercial structures are erected on owner's foundation and subfloor; traditional joinery.	Free Write in No. 613									
Mountain Lumber Co. **P.O. Box 289, Dept. TB** **Ruckersville, VA 22968** **800-445-2671; Fax: 804-985-4105**	For over 25 years, a leading purveyor of antique remilled wood flooring, including Historic Heart Pine, Antique American Oak, Granary Oak, American Chestnut; all flooring is T&G and end-matched. Pre-finishing now available.	Free Write in No. 7140	✔		✔	✔	✔	✔			Longleaf heart pine, red oak, white oak, chestnut, Russian white oak

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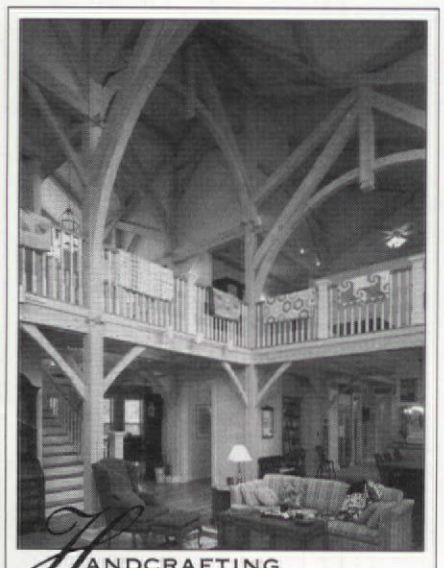
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WRITE IN NO. 529



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CSI# 06150

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COMPANY	SPECIALTY	Literature	Antique Heavy Timbers	Salvaged Logs for Milling	Milled Lumber from Antique Wood	Barn Lumber	Wood Flooring	Wood Paneling	Fabricated Trusses & Roof Systems	Other Timber Specialty Products	Wood Species
Normandy Imports, Ltd. **1102 Falls Road, Dept. TB** **Rock Hill, SC 29730** **803-328-9232; Fax: Same as phone**	Direct importer of antique French building materials, architectural, and garden elements; including hand-cut stone basins, sinks, and troughs for planters, fountain reservoirs, stone tables for the garden, and terra-cotta flooring.	Free Write in No. 568	✔				✔				Oak, pine
Northeast Millwork Corp. **500 Eagleville Road, Dept. TB** **Tiverton, RI 02878** **401-624-7744; Fax: 401-624-8118**	Supplier of antique heart pine old-growth recycled timbers, fir, chestnut, and pine. Manufacturer of flooring, stair treads, handrails, cabinetry, fine millwork, and moldings.	Free Write in No. 2794	✔	✔	✔		✔	✔		Stair treads, handrails, cabinetry, spiral staircases	Antique heart pine, fir, chestnut, pine
Old Woods, Ltd. **679 Pleasant St., #1, Dept. TB** **Paxton, MA 01612** **508-792-2073; Fax: 508-792-2074**	Custom manufacturer of old-world antique flooring. Design and consultation for interior woodworking, from moldings to doors to kitchen cabinetry.	Free	✔		✔	✔	✔	✔		Cabinets, moldings, casework, doors	White pine, Southern yellow pine, chestnut, oak, hickory, walnut, exotic woods
Olde Wood Guy **1668 Copley Rd., Dept. TB** **Akron, OH 44320** **330-922-9844; Fax: 330-922-8182**	Century-old hand-hewn timbers and wide barn boards; resawn flooring from oak, pine, chestnut. Barn siding in red, gray, silver, and brown colors.	Free Write in No. 2747	✔			✔	✔				Oak, pine, chestnut, barnwood
Parquet de France, Inc. **54 Byram Rd., Dept. TB** **Point Pleasant, PA 18950** **215-297-5255; Fax: Same as phone**	Parquet flooring salvaged from 17th- and 18th-century French chateaux.	Free Write in No. 2785					✔				Oak, walnut, chestnut
Patina Woods Co. **3563 New Franklin Road, Dept. TB** **Chambersburg, PA 17201** **717-264-8009; No Fax**	Source of barn frames and flooring (4 to 11 in. wide) made from 100-year-old barn timbers (oak, yellow pine, white pine). Flooring is 4 to 10 in. wide and 3/4 to 1 in. thick. Also, barn siding.	Free Write in No. 569	✔		✔	✔	✔	✔			
PerkinsWood **144 Fore St., Dept. TB** **Portland, ME 04101** **207-871-8299; Fax: 207-871-7644**	Salvage from 18th- & 19th-c. barns & colonials: hand-hewn beams, flooring, sheathing, doors, more. Designs & builds millwork, complete store environments, & furniture from vintage wood; kits of entire structures for reassembly.	Free Write in No. 2776	✔		✔	✔	✔	✔		Kit barns for reassembly	Pine, hemlock, oak, walnut, maple
Pinetree Builders **814 SE 23rd Street, Dept. TB** **Fort Lauderdale, FL 33316** **954-760-5800; Fax: 954-760-5833**	Specialist in heart pine and Dade County pine, reclaimed from dismantled buildings that range in age from 60 to 200 years old. Also, custom millwork.	Free	✔		✔		✔	✔	✔	Doors, molding, corbels, mantels, stair parts, timber-framing components	Heart pine, Dade County pine
Pioneer Millworks **1180 Commercial Dr., Dept. TB** **Farmington, NY 14425** **800-951-9663; Fax: 716-924-9970**	Recovers and mills salvaged timbers into new wood products, including flooring, trim, doors, board stock.	Free Write in No. 6370	✔	✔	✔	✔	✔	✔	✔		Pine, Douglas fir, hemlock, chestnut, oak, or as specified
Red Suspenders Timber Frames **Rt. 7, Box 8383, Dept. TB** **Nacogdoches, TX 75961** **409-564-9465; Fax: 409-564-6001**	Designers and craftspeople specializing in finely crafted timber-framed public, commercial, and residential projects throughout the U.S.	Free Write in No. 1025								Timber frames	
Renovators Resource **P.O. Box 36032, Dept. TB** **Halifax, NS CANADA B3J 3S9** **877-230-7700; Fax: 902-425-6795**	Supplier of reclaimed lumber, hand-hewn beams, wide-plank flooring. Specialist in the dismantling and shipping of unique buildings (churches, country homes) and barn frames.	Free Write in No. 2787	✔		✔	✔	✔	✔		Trim, molding, furniture, cabinetry	Pine, spruce, hemlock, Douglas fir, oak, birch, maple
Salisbury Timberbuilt Homes **7671 Day Road West, Dept. TB** **Bainbridge Island, WA 98110** **206-842-9999; Fax: Same as phone**	Small woodworking company specializes in custom projects, from lodge-style timber frames in recycled fir to garden trellises and outbuildings. Also, recycled beams and flooring.	Free	✔	✔	✔	✔	✔			Timber framing, stair treads, balusters, newel posts	Douglas fir, red and white oak, heart pine
Sebastian's Specialty Hardwoods **P.O. Box 226, Dept. TB** **Seneca, WI 54654** **608-734-3157; Fax: 608-734-3453**	Reclaimed woods: newly sawn and kiln-dried flooring, lumber, and timber from antique posts, beams, boards, and staves. Premium-grade milling, hand-scraping, sculpting, and shaping of heartwood floors and timbers.	Free Write in No. 129	✔		✔	✔	✔	✔	✔	Millwork	Southern yellow pine, Douglas fir, hemlock, Eastern white pine, chestnut, oak, hickory, walnut, cherry, elm
Southern Wood Floors **472 A-1 Flowing Wells Road, Dept. TB** **Augusta, GA 30907** **888-488-7463; Fax: 706-855-0383**	Antique heart pine rescued from 18th-, 19th-, and early-20th-century buildings for floors, walls, ceilings, stairs, and cabinet stock.	Free	✔		✔		✔	✔			Antique heart pine
The Woods Company **5045 Kansas Ave., Cumberland Valley Bus. Pk.** **Chambersburg, PA 17201** **717-263-6524; Fax: 717-263-9346**	Wide-plank flooring from new and remilled antique woods: heart pine, oak, chestnut, and white pine; brush-textured flooring; stair parts; antique beams; floor decking; exposed-beam ceiling, joist systems.	Free Write in No. 5600	✔	✔	✔	✔	✔	✔	✔		Chestnut, oak, yellow pine, white pine, hemlock, heart pine
The Woodshop **9836 Clay Road, Dept. TB** **Houston, TX 77080** **713-681-6043; Fax: 713-329-9969**	Specialist in custom wood flooring milled from antique lumber. Also, large antique timbers, historic hand-hewn beams, and barnwood.	Free	✔		✔	✔	✔	✔		Stair parts, custom moldings, dimensional cabinet & door stock	Antique oak, longleaf pine, fir
Thistlewood Timber Frame Homes **R.R. 6, Thistlewood Road, Dept. TB** **Markdale, ON CANADA N0C 1H0** **800-567-3280; Fax: 519-986-4461**	Firm specializes in the design and construction of traditional timber-frame homes and trusses using salvaged and recycled heavy timbers.	Free Write in No. 1313	✔		✔				✔	Timber-frame homes	Douglas fir, Southern yellow pine, Eastern white pine
Timeless Wood, Inc. **1730 Route 14, Dept. TB** **Irasburg, VT 05845** **888-515-0886; Fax: 954-421-8606**	Supplier of antique building materials, including hardwood flooring, beams, and weathered siding.	Free Write in No. 942	✔				✔			Siding	
Vintage Beams & Timbers **P.O. Box 548, Dept. TB** **Sylva, NC 28779** **828-586-0755; Fax: 828-586-4647**	Hand-hewn timbers, reclaimed lumber, antique flooring, ancient Chinese brick and stone, architectural salvage, design services, movie sets and scenes, custom tree and log work, more.	Free Write in No. 8640	✔	✔	✔	✔	✔	✔			Oak, beech, elm, hickory, pine, birch, chestnut, cherry, poplar, locust
Vintage Log & Lumber, Inc. **P.O. Box 130, Dept. TB** **Renick, WV 24966** **304-497-2700; Fax: 304-497-3651**	Small company specializing in antique hand-hewn log cabins and timber-frame barns. Hand-hewn beams, chestnut lumber, antique oak, poplar and pine for flooring and millwork. Hand-cut foundation and chimney stone; architectural salvage.	Free Write in No. 2753	✔	✔	✔	✔	✔			Log cabins, timber-frame barns	Chestnut, oak, poplar, pine
Vintage Lumber Co. **1 Council Drive, P.O. Box 104, Dept. TB** **Woodsboro, MD 21798** **800-499-7859; Fax: 301-845-6475**	Random-width T&G plank flooring in antique reclaimed oak, chestnut, yellow pine, and new rustic woods. Available solid or engineered, unfinished or prefinished, in a variety of grades, widths, and thicknesses.	Free Write in No. 311					✔				*Oak, chestnut, white pine,* yellow pine, heart pine, mixed hardwoods
Whitewater Antique Timbers & Frames **1730 Wedgewood Circle, Dept. TB** **Fort Thomas, KY 41075** **606-781-3268; No Fax**	Supplier of hand-hewn oak, tulip poplar, beech, and hickory beams.	Free Write in No. 2754	✔			✔				Complete barn frames	White oak, red oak, tulip poplar, beech, hickory
Wood Floors, Inc. **P.O. Box 1522, Dept. TB** **Orangeburg, SC 29116** **803-534-8478; Fax: 803-533-0051**	Manufacturer of both old & new heart pine flooring; antique mixed-hardwood flooring and Southern yellow pine flooring. Brazilian cherry plank flooring, vertical-grain step treads in above species.	Free Write in No. 2798					✔			Stair treads	Heart pine, Brazilian cherry

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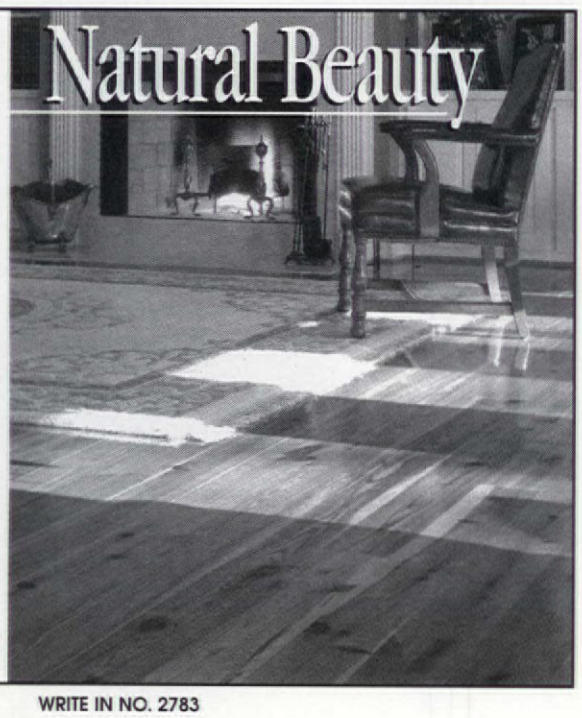
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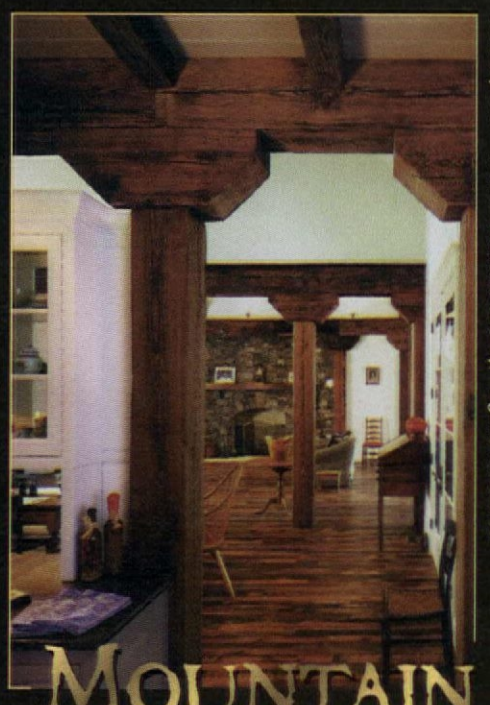
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WRITE IN NO. 7140

ANTIQUE & RECYCLED WOOD PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 32-36.



Antique wood — here, wormy red oak — rescued from dismantled farm buildings is remilled by VINTAGE LUMBER into handsome flooring. *Write in No. 311*



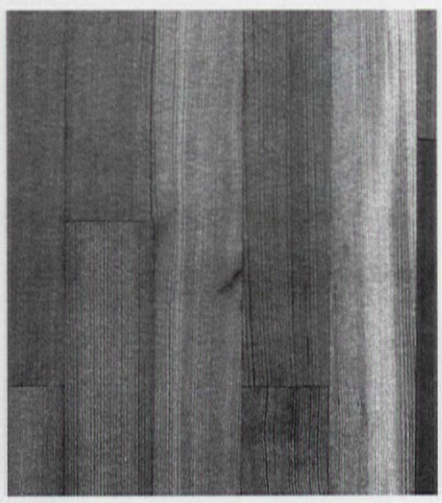
THE WOODS COMPANY is a major source of antique-wood flooring and millwork, made from reclaimed timbers. *Write in No. 5600*



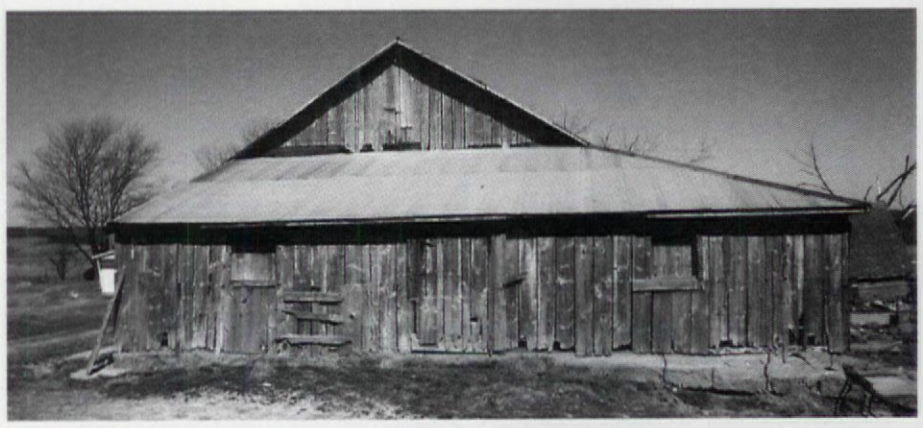
Fashioning complete retail-store environments — such as this Timberland store in New York City — is a specialty at PERKINSWOOD. *Write in No. 2776*



This two-shelf, hanging plate rack is just one example of the range of authentic 19th-century-style furniture, made exclusively from 19th-century barnwood reclaimed from New England barns, which can be obtained from COUNTRY ROAD ASSOCIATES. *Write in No. 7480*



Antique heart pine flooring from ANTIQUE & SPECIALTY FLOORING CO. is made from the reclaimed timbers of post-Civil War Northeast mills and brick factories. *Write in No. 3390*



CARLSON'S BARNWOOD salvages planks, dimensional lumber, and timbers from vintage barns. *Write in No. 2744*



GOODWIN HEART PINE uses reclaimed "sinker" logs and timbers to fashion high-quality antique flooring. *Write in No. 1330*



CHARLESTON HEART PINE CO. hand-crafts flooring, paneling, and beams from high-quality old-growth timber. *Write in No. 2783*



At Gallery Neo in Charlottesville, Va., there's a work of art underfoot as well as on the wall: Historic Heart Pine flooring from MOUNTAIN LUMBER CO. *Write in No. 7140*

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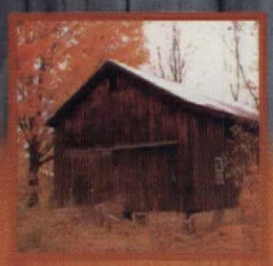
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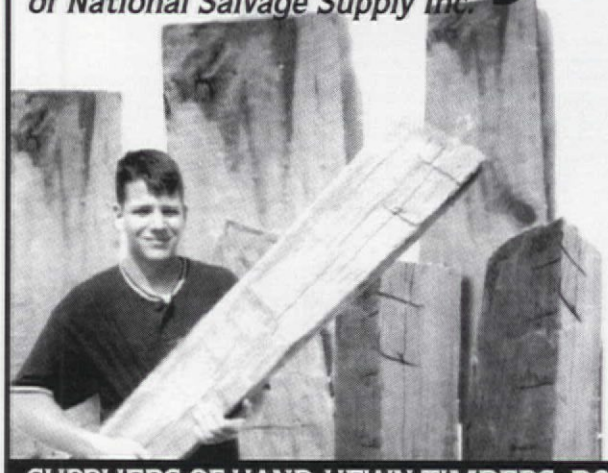


Parquet panels, 37" x 37" x 2", from French chateaux, where they were installed c.1680.

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WRITE IN NO. 995

ANTIQUE & RECYCLED WOOD PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 32-36.



WHITEWATER ANTIQUE TIMBERS & FRAMES salvaged these hand-hewn timbers from Midwestern barns of the early to mid 1800s. *Write in No. 2754*



The warehouse at AUTHENTIC WOOD FLOORS stores resawn and original chestnut, pine, and oak board stock, which the company recycles into flooring, wainscoting, moldings, and more. *Write in No. 8000*



These antique hewn logs and timbers, recovered by COUNTRY SETTINGS, are ready to start a second life as a new log cabin, home, or barn. *Write in No. 995*



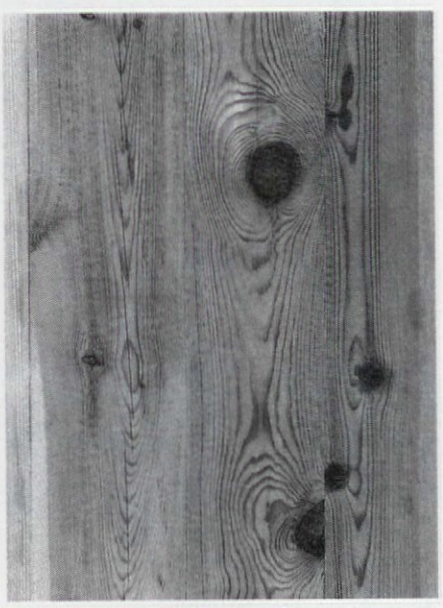
"The Lodge" at Bristol Harbour in Canandaigua, N.Y., is the new home for salvaged hemlock paneling and reclaimed Douglas fir timber frames, supplied by PIONEER MILLWORKS. *Write in No. 6370*



This barn frame in Bucks County, Pa., was designed and built by ANTIQUE WOODS & COLONIAL RESTORATIONS, using wood from an old barn the company dismantled. *Write in No. 101*



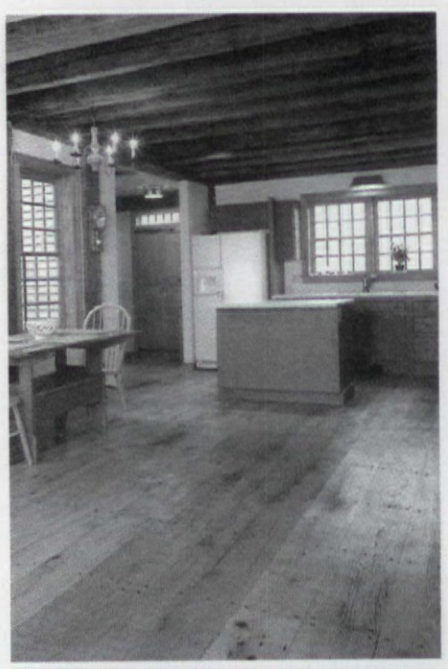
NORMANDY IMPORTS uses imported antique French building materials to fabricate small structures for the garden or pool, which are disassembled and shipped to order. *Write in No. 568*



"Cabin" recycled flooring from AMERICA HEART PINE is characterized by knots, sapwood, surface cracks and other rustic marks. *Write in No. 4060*



Along with flooring, doors, windows, and moldings, THE JOINERY COMPANY also hand-crafts furniture from recycled vintage wood — such as this smart Chippendale chest, built of antique heart pine. *Write in No. 9760*



CHESTNUT SPECIALISTS remilled antique random wide-plank oak for this floor, which was finished with an oil-base satin polyurethane. *Write in No. 8780*

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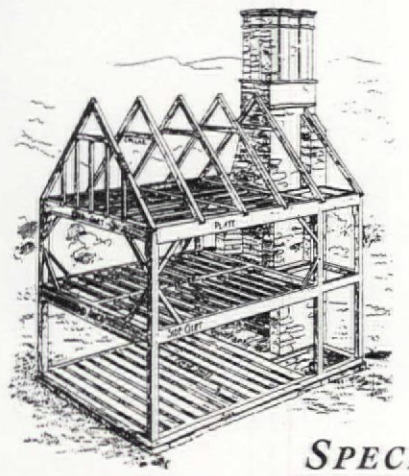
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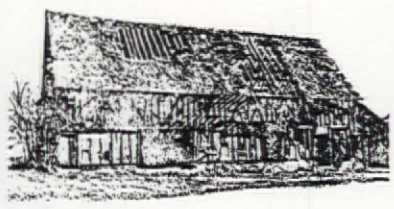
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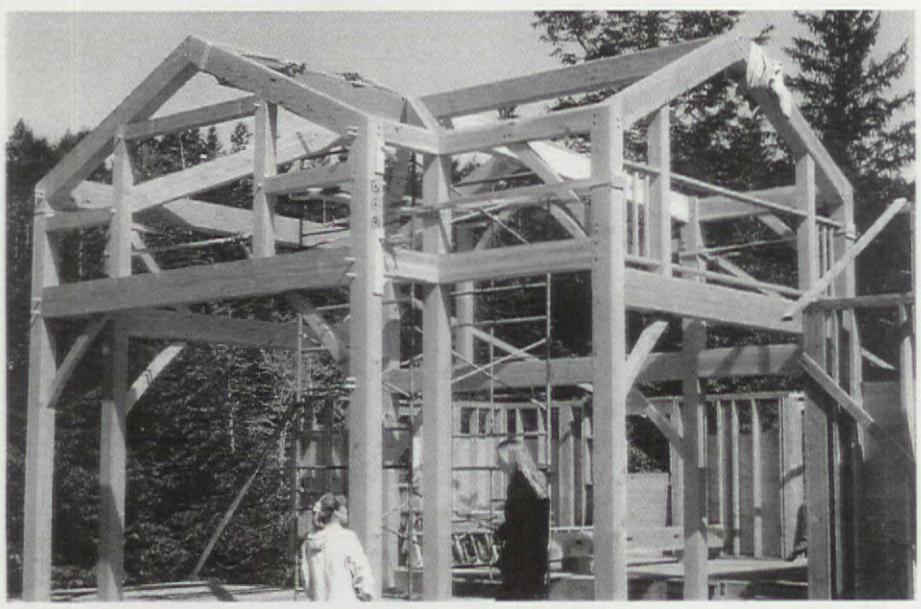
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ANTIQUE & RECYCLED WOOD PORTFOLIO

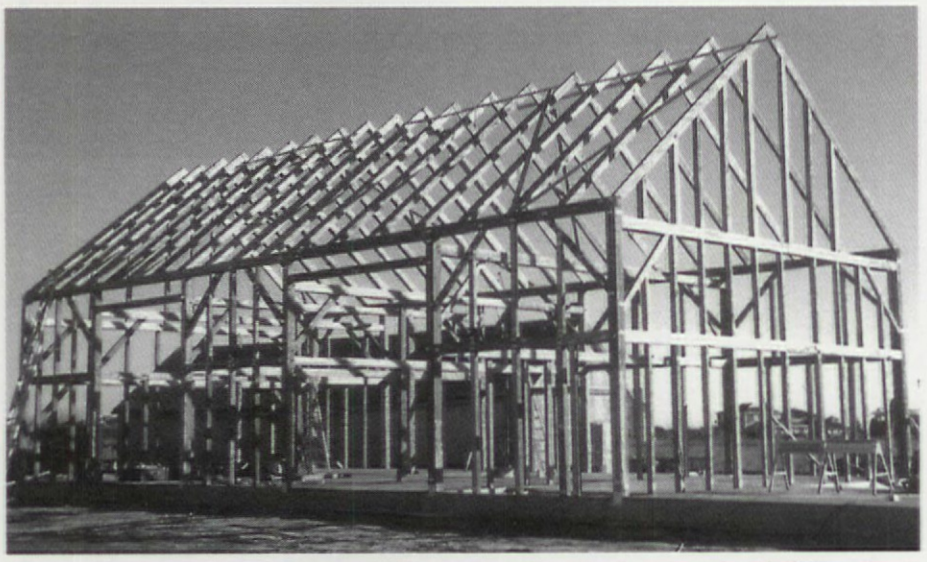
For full contact information on these companies, consult the SourceList on pp. 32-36.



OLDE WOOD GUY supplied this rustic barn-plank flooring, made from an early-1800s barn in Ohio. *Write in No. 2747*



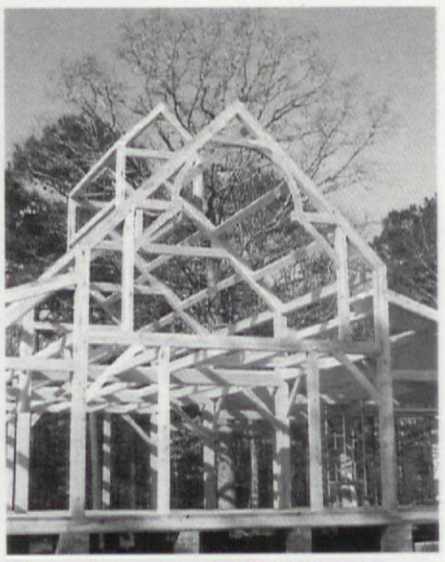
Reclaimed Douglas fir timbers from JEFFERSON RECYCLED WOODWORKS were used to build this traditionally joined timber-frame structure. *(Photo: Rick Zumbrun)*



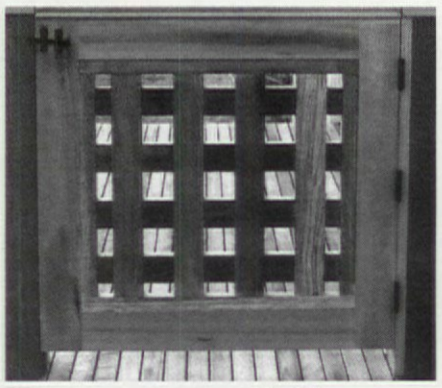
Dismantling, restoring, and reassembling vintage Vermont barns and outbuildings is a way of life for THE BARN PEOPLE. *Write in No. 440*



SYLVAN BRANDT's resawn narrow oak flooring, cut from old beams, is 15/16 in. thick and comes in widths of 4-1/2 and 6 in., and lengths from 4 to 16 ft. *Write in No. 3950*



The craftspeople at RED SUSPENDERS not only use recycled timbers in their timberframes whenever they're available, but they're also a source of vintage timbers and lumber. *Write in No. 1025*



This custom gate was crafted from resawn rough cypress and redwood, supplied by DULUTH TIMBER. *(Photo: Tom Jesperson) Write in No. 112*



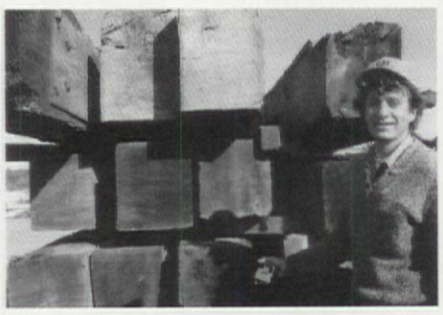
Vintage beams, along with flooring and other architectural antiques, can always be obtained from LEATHERWOOD. *Write in No. 1228*



This antique frame, available from BRANDY HOLLOW RESTORATIONS, is one of many vintage post-and-beam structures which the firm will relocate, reassemble, and restore. *Write in No. 3180*



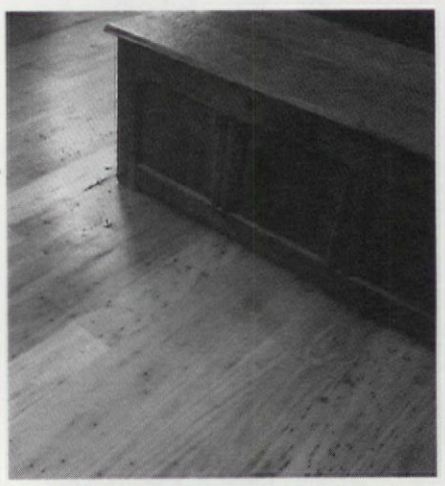
VINTAGE LOG & LUMBER salvaged this chestnut lumber from the interiors of houses and factories. *Write in No. 2753*



These old-growth redwood timbers are one of several wood species salvaged and made available by EVENSON NATURAL RESOURCES.



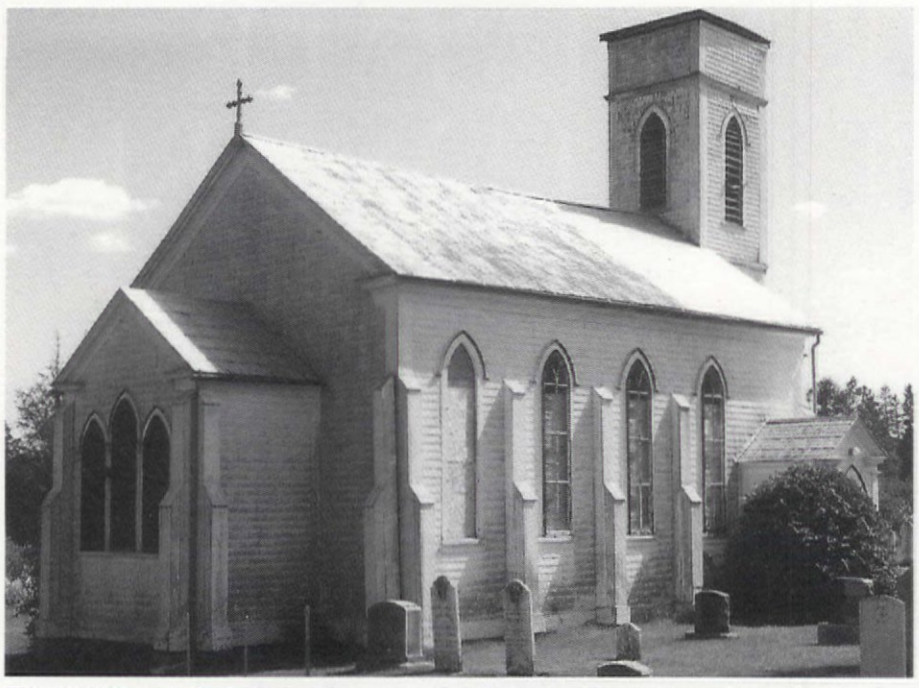
Antique lumber from VINTAGE BEAMS & TIMBERS — along with the firm's custom tree and log work — resulted in this unique wood interior-design scheme. *Write in No. 8640*



CHESTNUT WOODWORKING & ANTIQUE FLOORING supplied this tongue-and-groove, resawn chestnut flooring. *Write in No. 412*

ANTIQUE & RECYCLED WOOD PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 32-36.



This 1841 Gothic Revival church was carefully disassembled by RENOVATORS RESOURCE, INC., of Halifax, N.S. This building and others like it can be viewed at www.renovators-resource.com. *Write in No. 2787*



The floor, paneling, molding, and cabinetry in this traditional library were made with antique heart pine from SOUTHERN WOOD FLOORS.



The dismantling of this old mill building in Massachusetts provided a harvest of long-leaf pine beams, which LONGLEAF LUMBER remilled into flooring, panelling, and other recycled-wood products. *Write in No. 272*

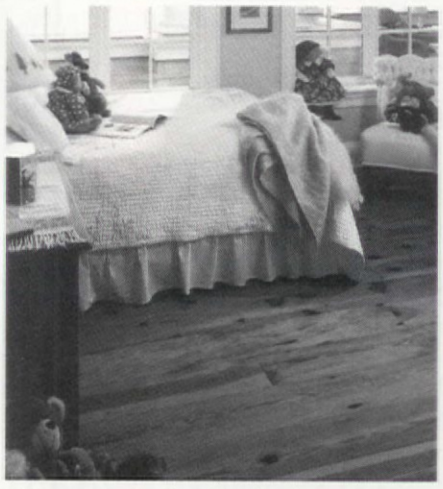


Antique heavy timbers are supplied by EVERGREEN SPECIALTIES, LTD., and shipped anywhere in the United States. *Write in No. 2500*

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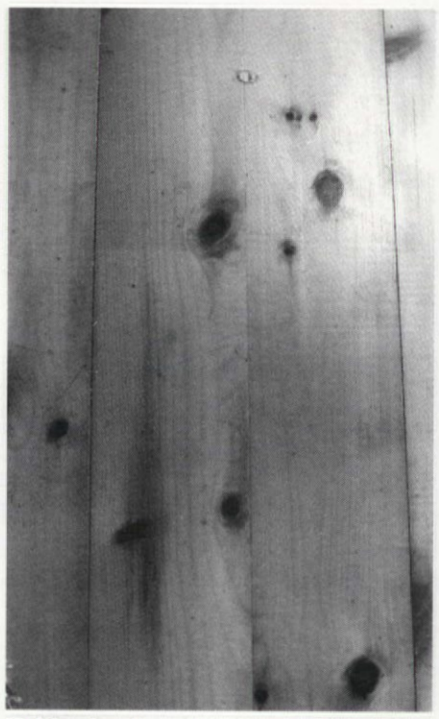
Along with its cathedral ceiling and catwalk, this Great Room — designed and constructed by THISTLEWOOD TIMBER FRAME HOMES — features hammer-beam bents in salvaged Douglas fir. *Write in No. 1313*



This custom-milled flooring from CARLISLE RESTORATION LUMBER is antique heart pine and features a tongue-and-groove edge joint and stress reliefs on the underside of every plank. *Write in No. 5580*



BOARD & BEAM specializes in salvaging antique barnwood. *Write in No. 2763*



Old lumber from barns is transformed by PATINA WOODS into flooring 4 to 11 in. wide. *Write in No. 569*



Recycled antique oak from CONKLIN'S AUTHENTIC BARNWOOD finds new life in flooring, bookcases, and wainscoting with chestnut inserts in this room accented by massive half-round beams with two hewn faces and natural tree-shaped sides. *Write in No. 578*

SourceList 46-48
Portfolio 52-56

THE CASE FOR POLYMER MOLDINGS AND MILLWORK

No, they're not made by Mother Nature, and it's true the colonial and Victorian plaster and wood craftspeople who gave us so much of our architectural heritage never dreamt of them. But today's polymers — polyurethane, PVC, polystyrene, and FRP — have established themselves as essential materials for making moldings and millwork for restoration, renovation, or new construction in the traditional style.

by James R. Marshall

As is evident from the listings in this issue of *Traditional Building*, polymer moldings and millwork make up a rapidly growing set of products with a wide variety of designs, materials, and manufacturers. For this article, we've checked with several of these suppliers to look into the advantages and disadvantages of polymers, as well as to examine the environmental issues — that is, can one use them and still be "green"?

For purposes of our discussion, we've looked at polymer products in two broad categories: (1) those that are intended primarily for interior application — ceiling medallions, cornice moldings, flexible moldings, ceiling panels, etc. — which are mostly polyurethane foam with a hard shell, or blow-molded polystyrene; and (2) those intended primarily for exterior use. Exterior products, where the bulk of market growth seems to be, come in three types: PVC millwork, such as fencing, lattice and porch railings; polyurethane moldings for architectural ornament, such as porch brackets and window and door hoods; FRP architectural moldings; and composite columns.

One note before we go any further: The polymer-product field has become so wide-ranging that, for reasons of space, we're leaving a couple of these product categories — architectural FRP and composite columns — outside the scope of this article. However, these important items are included in the accompanying *SourceList*, and we've given them extensive editorial coverage before (see, for example, "A Specifiers' Guide to Architectural Columns," *Traditional Building*, Sept/Oct. 1997).

Interior Polymer Moldings

There is indeed a big growth in the market for interior polymer moldings, according to Joey Shimm, marketing director for Architectural Products by Outwater of Wood-Ridge, N.J. Polymers are competitive with wood except in the simplest pieces, he adds, and are more flexible, lightweight, dimensionally stable, chip- and ding-resistant, and impervious to water, insects, UV, and most common solvents. The moldings are easily installed with common carpentry skills. Shimm is especially enthusiastic about the line of "Orac Decor" high-density polyurethane moldings marketed by his firm. The "Orac Decor" collection comprises a full range of cornice, panel, chair rail, and flexible moldings — plus just about every other interior element that might traditionally have been rendered in wood or plaster: ceiling medallions, domes, whole and half-columns, niches, pilasters, pediments, door and window surrounds, lighting coves, pedestals, corbels, decorative elements, and wall light fixtures.

"The Orac Decor moldings come primed and ready for painting, glazing, or faux finishing," says Shimm. And, he adds, the deep relief on the moldings allows them to be repainted or refinished many times without any apparent loss of detail. Because this polymer-millwork collection offers many popular classical and historical designs, along with its highly desirable physical characteristics and overall economy, Shimm say it is proving extremely popular both in renovation and new construction work. Designers can create an entire interior environment with mix-and-match elements from the Orac catalog.

Another type of polymer used for moldings is polyester resin. According to Tom McDowell, president of Classic Architectural Specialties (CAS) of Forney, Tex., this material is a "closed-cell" polymer, compared with the "open-celled" polyurethane, and is thus much denser — 20% more than wood. This makes it dent-resistant and thus better suited to applications in high-traffic areas. CAS offers a line of polymer products for both interior and exterior use — architectural elements, mantel columns, and carved ornament.

According to Mr. McDowell, because of its density, polyester resin is also the best material for reproducing great detail in highly decorative elements. Polyurethane is next best, in his opinion, followed by plaster. The polyester resin is also "user friendly," he adds, and can be put up with a nail gun. It can be painted and is stainable without a base coat.

Mr. McDowell notes that most resin products are made mostly by a cold pour in a silicone-rubber split mold, which is non-reactive with the resin. Latex or fiberglass molds are used for polyurethane. The originals for CAS's molds can be carved in wood, but for greater sharpness, a more expensive jewelers' wax can be used. Today, the company mostly sculpts its original models in sulfur-free "Klean Klay," which does not require firing. Mr. McDowell himself does this work.

One concern about polymers for interior application is the question of fire codes. Without expensive special treatment, Mr. McDowell observes, polymers won't pass a Class A rating (but neither will pine, he adds). Most state codes provide a "Decorative Allowance" for such materials that allows a certain percentage of surface area — usually 2-5% — to be covered. This is a problem for larger commercial interiors.

Ceiling panels made of fiberglass-reinforced gypsum, as well as moldings and brackets, are among the main products of Entol Industries of Miami, Fla., according to Sandra Schumacher, company president. Demand is really up, she adds, for such applications as casinos, river boats, and banks. Entol will do custom designs in large quantities, Ms Schumacher notes, and will work directly with an architect or designer, either helping with auto CAD or providing a downloadable file. The company has a carver on staff to make patterns for molding. A recent project was the restoration of the Cincinnati Music Hall.

This FRG material has a zero smoke rating, Ms. Schumacher points out; it is mounted using dry-wall screws and caulking. It is stronger than plaster, as the fiberglass reinforcement increases tensile strength, she adds. These products are primed white, and are usually painted on the job. Any good water-based paint will do, she notes, or an evaporating stain. For wood grain, a coloring agent can be added to the casting.

Flex Moulding, Inc., of Hackensack, N.J., supplies polymer products for both internal and external applications, according to Miguel Dominguez, general manager, including flexible and rigid polyester resin moldings, ceiling medallions, and simulated wood carvings for furniture, columns, cornices, millwork, and mantels. The company has accumulated 800 lineal molding patterns and additionally over a thousand architectural elements, which it offers through its catalog. Flex Moulding does a lot of custom work, Dominguez says, when a builder or architect wants something unique, such as a custom archway. With a one-time setup, varying-sized arcs can be produced. The company can copy old pieces for restoration work, Mr. Dominguez points out, and recently worked on the interior restoration of The New Amsterdam Theater on Manhattan's 42nd Street.

Mr. Dominguez points out that better detail is possible with filled polyester resin than with wood or plaster; it is more flexible, thus conforming to curved or uneven surfaces. The product is cost effective and very much so when compared with wood carving, he maintains, especially in curved patterns, such as egg-and-dart. It is installed using both fasteners and adhesive. Flex Moulding also offers fireproof and fire-retardant formulations.

Exterior Applications

Demand for exterior polymer products is burgeoning, our suppliers report. Tamara Fast, president of Chemcrest Architectural Products, Winnipeg, Manitoba, points out that her company already has 2,500 standard products available — moldings, specialty windows, door surrounds, brackets, louvers, arches, blocks, balustrades, and columns — and is adding about four new ones each week. The company also offers a line of siding — no, this is not your father's vinyl siding, but simulated cedar shake, made from high-density polyurethane in fish scale, square, or octagon designs.

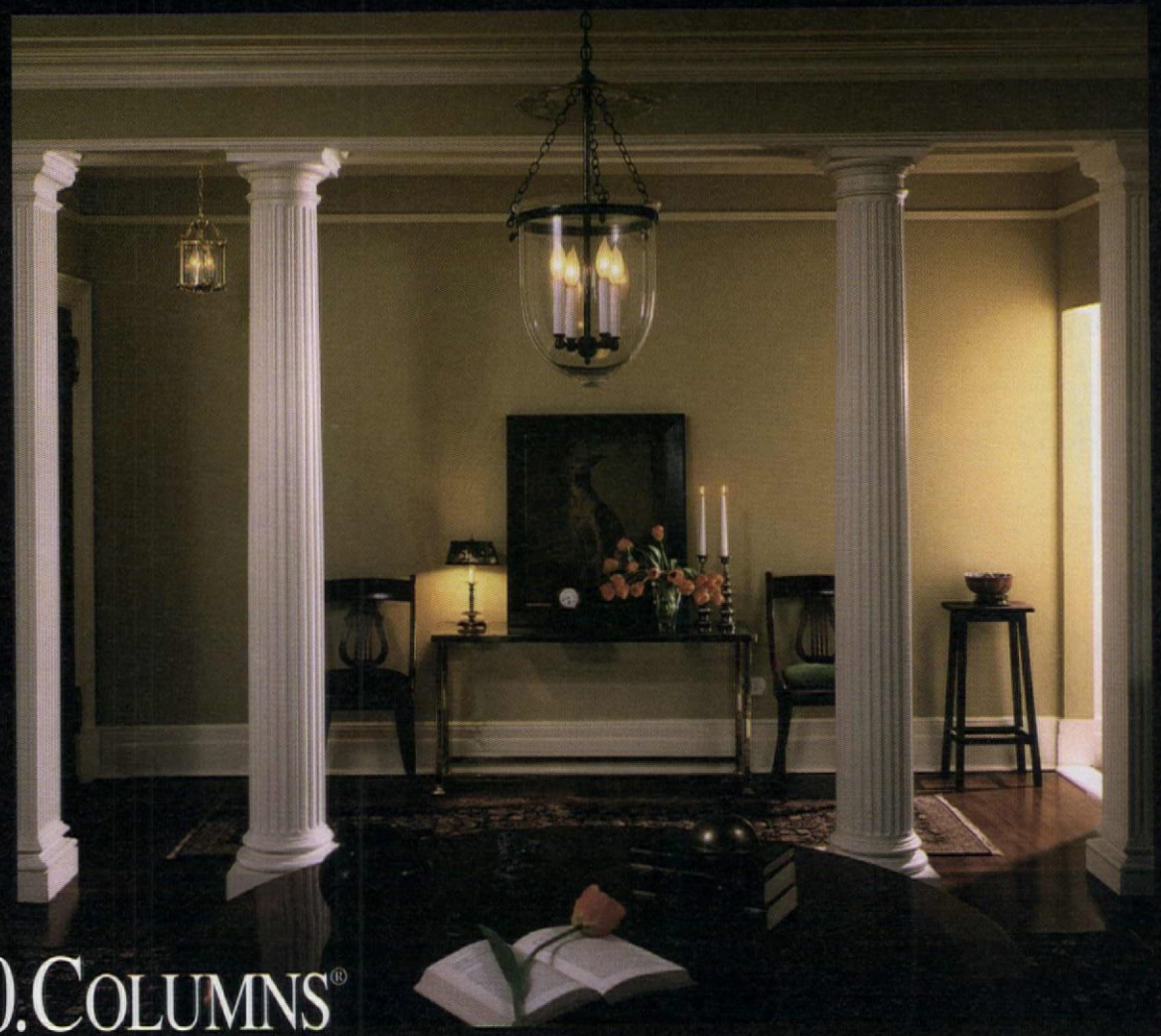
Ms. Fast points out that there are code considerations for exterior products as well — balustrades, for example, must meet the 4-in. ball test in spacing (so as not to trap little heads), and BOCA codes, if load-bearing. Chemcrest casts PVC conduit into balusters and rails to achieve this structural strength. Demand for balustrade systems is skyrocketing, she notes, because of rotting problems with wood and weight problems with stone.

Chemcrest also offers a range of high-density polyurethane interior products, such as ceiling medallions. The patterns are hand-crafted in wood or plaster and molded in pliable rubber. The casts are mounted with a suggested adhesive. For fire codes, Chemcrest offers a coating that produces a Class A product, but at a 30% cost premium. This material is used mostly in high-end residential construction and hotels, Ms. Fast points out.

Her company's line is offered through distributors only, throughout North America, and is sold prefinished with a double white prime coat. Most customers paint the products for interiors and leave unpainted for exterior use, she adds. Most casts show wood grain from the molds, and can be stained like oak — but because of their lack of porosity a thicker stain, like a gel or artists' oil must be used and a clear coat added.

Simulated masonry is the specialty of Max Products Corp., Birdsboro, Pa. The company offers a product called Canamold for exterior use, and one called Trimrock for interiors, according to Tucker Yeaworth, graphic designer. Foamed-styrene moldings are coated with a polymer-modified cementitious layer to create a limestone look for exteriors. Popular versions are quoins and

continued on page 50



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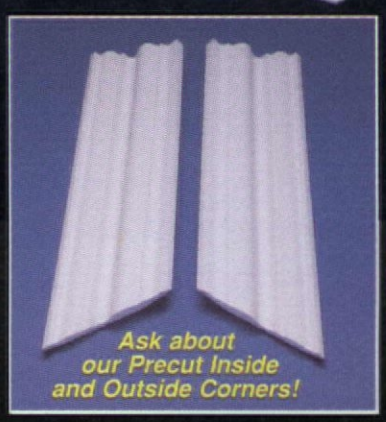
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TRADITIONAL BUILDING'S POLYMER MOLDINGS & MILLWORK *SourceList*

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COMPANY	SPECIALTY	Literature	Interior Products					Exterior Products							Polymers
			Cornice Moldings	Ceiling Medallions	Ceiling Panels	Columns & Capitals	Other	Decking & Lumber	Lattice	Fencing	Railings	Porch Parts	Door & Window Surrounds	Other	
ABTco — Decorative Mouldings 10115 Kincey Ave., Ste. 150, Dept. TB Huntersville, NC 28078 800-566-2282; Fax: 704-875-1987	Manufactures extruded-polystyrene decorative moldings; prefinished & laminated versions. Process produces a woodlike substrate with the look and handling of pine molding without the splitting, fingerjoint marks, or warping of wood.	Free					Decorative moldings							Corner trim, brick mould	Polystyrene, PVC
Architectural Facades Unlimited 1990 Stone Ave., Dept. TB San Jose, CA 95125 408-298-2758; Fax: 408-297-8014	Interior/exterior precast architectural ornament. On-site, full-service drawings, patterning, moldmaking, casting of columns, balustrades, cornices, mantels, & fountains. Cement, plaster, GFRC, GFRG; available in 15 standard colors.	Free Write in No. 1470	✔			✔	Mantels, niches, door surrounds, domes, sconces, corbels				✔	✔	✔	Balustrades, columns & capitals, fountains	GFRC, GFRG, precast
Architectural Products by Outwater P.O. Box 347, Dept. TB Wood-Ridge, NJ 07075 800-835-4400; Fax: 800-835-4403	Supplier of over 35,000 ready-to-ship standard & innovative building-component product essentials in numerous categories, including interior/exterior architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware & lighting.	Free Write in No. 2805	✔	✔	✔	✔	Flexible moldings, domes, wall decorations, door surrounds, pediments, raised panels, niches, pilasters, pedestals & corbels, sconces	✔		✔	✔	✔	✔	Moldings & millwork, columns & capitals, balustrade systems, louvers, decorative millwork	Polyurethane, polystyrene, PVC, various polymer & resin blends, fiber & marble composites
Artisan Group 1801 Gilford Ave., Dept. TB New Hyde Park, NY 11040 516-354-7700; Fax: 516-488-6050	Complete line of ornamental plaster and FRG molding, from a simple column cover to the most ornate cornice. Wide range of media, including stucco, EIFS, Venetian, marmarino, tinted, and flat plaster.	Free Write in No. 895	✔												FRG
Artistic Architecture Corp. 119 Hausman St., Dept. TB Brooklyn, NY 11222 800-383-0603; Fax: 718-218-9318	Specialist in historic restorations & replacement of terra cotta with GFRC, FRP, or cast stone without sacrificing original design, color, texture, or details. On-site and in-house moldmaking and installation.	Free Write in No. 8710			✔									Cornices, columns & capitals, balustrades, molding, trim, molded panels	GFRC, FRP, GRG
Ball Consulting 338 14th St., Suite 201, Dept. TB Ambridge, PA 15003 724-266-1502; Fax: 724-266-1504	Supplies Forton-modified-gypsum casting system for creating interior and exterior architectural and landscape elements. Consulting and technical service. GFRC and Polytek mold-making materials. Studio for training and prototyping.	Free Write in No. 7260	✔		✔	✔	Custom architectural shapes				✔		✔	Columns & capitals	Forton-modified gypsum, GFRC
Balmer Studios, Inc. 271 Yorkland Blvd., Dept. TB Willowdale, ON CANADA M2J 1S5 416-491-6425; Fax: 416-491-7023	Over 160 years of creating architectural ornaments in gypsum. Also offers polyurethane products. Custom work. Architectural moldings include the Balmer(R) VI line of polyurethane and gypsum decorative products.	Free	✔	✔		✔	Pilasters, decorative molding, Adornador(R) door surround						✔		Polyurethane
Bufftech — Div. of CertainTeed 2525 Walden Ave., Dept. TB Buffalo, NY 14225 800-333-0569; Fax: 716-685-1172	Vinyl picket fences and other railing systems, all having several baluster/spindles styles available, and many with traditional finials and posts. Railing systems conform to BOCA building codes.	Free Write in No. 66							✔	✔	✔				PVC
Chadsworth's 1.800.Columns 277 North Front St., Dept. TB Historic Wilmington, NC 28401 800-COLUMNS; Fax: 910-763-3191	Custom and stock columns, pillars, pilasters, and posts; capitals; interior and exterior; plain or fluted; round, square, belley, octagonal; all styles and sizes; wood, PolyStone, fiberglass; job-site delivery; worldwide shipping.	Free, Write in No. 1580 for PolyStone, No. 180 for Wood				✔								Columns	Polyurethane, polystyrene, PVC, FRP, marble-dust composites
Chemcrest Architectural Products 830 King Edward St., Dept. TB Winnipeg, MB CANADA R3H 0P5 800-665-6653; Fax: 888-715-1813	Building components and architectural details in high-density polyurethane; single-source supply of interior & exterior products; medallions, wall niches, crown moldings; door & window & other exterior trim. Custom product capabilities.	Free Write in No. 2764	✔	✔		✔	Fireplace surrounds, niches				✔	✔	✔	Columns & capitals, balustrades, dentil blocks, arches, shutters, louvers, dentil trims, gingerbread, cedar motifs siding	Polyurethane
Chiodo Entertainment 1919 Peralta St., Dept. TB Oakland, CA 94607 510-663-8143; Fax: 510-663-8145	Sculpted and cast ornament for themed environments: facades, gargoyles, fountains, balustrades, columns, sculpture, model-making, fabricating, and more.	Free Write in No. 2735				✔	Sculpture							Columns & capitals, sculpture, balustrades, fountains, facades, gargoyles	Resin/fiberglass
Classic Architectural Specialties 12201 Currency Dr., Dept. TB Forney, TX 75126 800-662-1221; Fax: 972-552-9054	Full-service supplier of architectural components, furnishing complete packages for period commercial exteriors, from millwork to street lighting.	Free Write in No. 4200	✔	✔	✔	✔	Pilasters, niches, corbels, domes, ornament						✔	Vents, corbels	Polyesteresin
Colonial Columns Mfg. Inc. 2102 Pasket Lane, Dept. TB Houston, TX 77092 713-681-0044; Fax: 713-681-3745	Supplies columns to the building community; can furnish projects from an entire complex to an entryway; wood, metal, and polymer composite columns. Specialists in hollow columns and stavework.	Free Write in No. 33				✔						✔		Columns & capitals	Polyurethane, FRP
Composite Technology Resources, Ltd. P.O. Box 661772, Dept. TB Los Angeles, CA 90066 888-674-5288; Fax: 310-674-1986	Source of structural recycled-composite product: Nexwood, a woodlike material made from recycled plastics & waste cellulose, for decks, docks, jetties. Available in standard lumber profiles: 2x2, 2x6, 2x8, 5x5, caps, etc.	Free						✔	✔	✔	✔				HDPE & cellulose fibers
Country Estate Fence P.O. Box 45, W. Highway 30, Dept. TB Cozad, NE 69130 800-445-2887; Fax: 308-784-3216	Decorative, free-from-maintenance, traditional PVC fencing, gazebos, and garden arbors. Over 30 different styles of fencing.	Free Write in No. 7180							✔	✔	✔			Arbors	PVC
Cumberland Woodcraft Co. P.O. Drawer 609, Dept. TB Carlisle, PA 17013 800-367-1884; Fax: 717-243-6502	Architectural and period millwork, fixtures, and decorative treatments; commercial projects from ornate bars to entertainment centers; also carry carvings, carved signs, appliques, fretwork, grilles, wood ceilings, and screen doors.	Free Write in No. 1310	✔	✔		✔	Pilasters, niches, corbels				✔			Millwork, balusters	Polyurethane, polyethylene
Diamond Manufacturing, Inc. 2330 Burlington Ave., Dept. TB Kansas City, MO 64116 800-343-1009; Fax: 816-421-4735	Interior/exterior flexible millwork profiles; over 60 standard in stock. Brackets, corbels, ceiling medallions, and capitals available. Custom millwork profiles, brackets, corbels, medallions, and ornaments are welcome.	Free Write in No. 583	✔	✔		✔								Ornament	Polyurethane
duoMatrix, Inc. 2000 St. John St., Dept. TB Easton, PA 18042 800-762-0744; Fax: 610-252-6200	Manufactures a line of polymer-based modifiers that can be added to gypsum products for outdoor applications.	Free Write in No. 811												Polymer-based modifiers	
Dykes Lumber Co. 1899 Park Ave., Dept. TB Weehawken, NJ 07087 201-867-0391; Fax: 201-867-2981	Architectural woodwork supplier: stock doors; stock and custom mantels; all types of wood windows, including custom shapes & sizes; molding profiles; raised-panel moldings, lumber, plywood; corbels, finials, columns, more.	Free Write in No. 3100	✔	✔		✔	Domes, niches, stair brackets	✔	✔		✔	✔	✔	Columns & capitals, pilasters, balusters, newel posts, louvers, corbels	Polyurethane
Edon Corp. 1160 Easton Road, Dept. TB Horsham, PA 19044 215-672-8050; Fax: 215-672-9014	Designs, engineers, and manufactures FRP ornamentation: columns, moldings, cupolas, steeples, cornices, domes, balustrades, etc. Historical replication; theme parks, hotels, and casinos.	Free Write in No. 1890				✔	Domes, brackets						✔	Cornices, columns & capitals, pilasters, balustrades, moldings, trim, molded panels, cupolas, domes, spires, urns, sconces, sculpture	FRP

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			Cornice Moldings	Ceiling Medallions	Ceiling Panels	Columns & Capitals	Other	Decking & Lumber	Lattice	Fencing	Railings	Porch Parts	Door & Window Surrounds	Other	
Entol Industries, Inc. 8180 NW 36th Ave., Dept. TB Miami, FL 33147 800-368-6555; Fax: 305-696-1045	Large selection of stock and custom architectural ornament and other elements in polymer, wood, gypsum, GRG, FRP, etc.; primed or prefinished; interior or exterior.	Free Write in No. 2950	✔	✔	✔										GRG, FRP
Flex Moulding, Inc. 16 E. Lafayette St., Dept. TB Hackensack, NJ 07601 201-487-8080; Fax: 201-487-6637	This company offers over 3,000 flexible and rigid moldings, spot decorations, simulated wood carvings, and more; rigid and flexible materials; custom casting and moldmaking capabilities. Restoration casting.	Free	✔	✔	✔	✔	Ornament, spot decorations, simulated carvings, arches, preformed millwork, flexible moldings						✔	Architectural ornament, brackets, keystones	Polyester resin
HB&G P.O. Box 589, Dept. TB Troy, AL 36081 800-264-4HBG; Fax: 334-566-4629	Low-maintenance porch products. Polyurethane moldings and entrances. PermaCast columns, PermaPosts, PermaPorch railing.	Free Write in No. 380	✔	✔		✔					✔	✔	✔	Polymer porch posts, brand PermaPosts	Polyurethane
Heritage Vinyl Products 1576 Magnolia Drive, Dept. TB Macon, MS 39341 800-473-3623; Fax: 601-726-4054	Major manufacturer of vinyl fencing designed for high impact, weather resistance, and zero maintenance. Many styles, from residential pickets with Gothic caps to post and rail. Also, trellises, arbors, gazebos, picnic tables.	Free						✔		✔	✔				PVC
JA Sculpture & Casting Supplies 50 Princeton-Hightstown Rd. Princeton Junction, NJ 08550 800-732-7203; Fax: 609-936-7206	Supplies moldmaking materials, tools, and other products for sculpture production.	Free Write in No. 3800					Moldmaking materials								
Larsen Products Corp. 8264 Preston Ct., Dept. TB Jessup, MD 20794 800-633-6668; Fax: 301-776-2723	Surface-applied bonding agents for interior and exterior applications of plaster; acrylic admixture to modify portland cement, plaster, and mortar.	Free Write in No. 226												Modifiers	
Mandish Research International 5055 State Road 46, Dept. TB Mims, FL 32754 407-267-2561; Fax: 407-268-1972	Producer of composite fiberglass molds for architectural precast concrete; columns, archways, planters, and more. Stock molds for over 100 balustrade designs. Custom molds available.	Free Write in No. 875												Molds	Fiberglass
Manor Style, Ltd. 6741 Whitestone Rd., Dept. TB Baltimore, MD 21207 800-325-2188; Fax: 410-298-7261	Custom cornices and decorative elements produced in lightweight, preformed polymer. National distributor for Focal Point, Stylemark, Turncraft, Hartmann Sanders. Also architectural columns, decorative capitals and balustrades.	Free Write in No. 703	✔	✔		✔	Niches, domes, brackets, corbels, door & window surrounds						✔	Cornices, columns & capitals, balustrades, molding, trim	High-density polymer
Max Products Corp. P.O. Box 400, Dept. TB Birdsboro, PA 19508 888-629-5899; Fax: 610-385-8811	Maker of Trimroc lightweight plaster interior moldings: dozens of in-stock profiles; quick turnaround on custom. Easy installation requires no nails or exact cuts; pre-cut inside & outside corner sections.	Free Write in No. 1358	✔												Trimroc(TM)
Melton Classics, Inc. P.O. Box 465020, Dept. TB Lawrenceville, GA 30042 800-963-3060; Fax: 770-962-6988	Standard & custom columns, round or square profiles, plain or fluted shafts. Columns & balustrades in fiberglass, wood, synthetic stone, or poly/marble composite. Custom balustrade colors, curved railings, custom baluster designs.	Free Write in No. 4100	✔			✔					✔	✔	✔	Balustrades, louvers, molding	Polyurethane, PVC, FRP
Mikross Moulding & Special Millwork 162 Harris Rd., Dept. TB Bedford Hills, NY 10507 914-242-8701; Fax: 914-242-8706	Large selection of stock and custom molding patterns. Decorative products to suit all your needs.	Free Write in No. 2775	✔	✔	✔	✔	Niches, domes, brackets, corbels, flexible moldings, wainscoting, butcher blocks, stair parts, mantels, doors		✔		✔	✔	✔	Columns & capitals, shutters, pediments, pilasters, doors	Polyurethane
Resinart Corp. 1625 Placentia Ave., Dept. TB Costa Mesa, CA 92627 800-258-8820; Fax: 714-642-6519	Solid polyester resin and high-density polyurethane moldings that curve around half-round windows, walls, stairwells, etc. Reproduction corbels, stair brackets, medallions, and more.	Free Write in No. 3821	✔	✔			Corbels					✔	✔		Polyester resin, polyurethane
Resinart East 17 Continuum Dr., Dept. TB Fletcher, NC 28732 800-497-4376; Fax: 828-687-0182	More than 6,000 custom molding patterns available; stock capitals in most popular styles, from 6 in. to 18 in. Custom capitals and restoration parts can be made to specs.	Free Write in No. 3821	✔	✔			Capitals, corbels					✔	✔		High-density polymer
Royal Corinthian P.O. Box 1321, Dept. TB Wheaton, IL 60189 888-265-8661; Fax: 630-876-3098	Manufactures columns, balusters, and rails in synthetic polymer/stone materials.	Free Write in No. 76	✔			✔					✔		✔	Columns & capitals, balustrades	Polymer composite
Seal Reinforced Fiberglass, Inc. 23 Bethpage Road, Dept. TB Copiague, NY 11726 516-842-2230; Fax: 516-842-2276	Stock and custom garden pools, waterfalls, planters, and rock features. FRP building components, stock and custom cornices, cupolas, and brackets. Full-service mold and tool fabricator. On-site molds.	Free, Write in No. 4620												Cornices, columns & capitals, balustrades, molding, trim, molded panels, brackets, cupolas	FRP
Sierra Architectural Cast Stone 1038 St. Gregory St., Dept. TB Cincinnati, OH 45202 800-333-9302; Fax: 513-665-2005	Dry-cast limestone and shell-stone products; also in FRP and cast stone, balusters, cornices, columns, door and window surrounds, and more. Exterior aggregated paint complimenting cast stone and FRP.	Free Write in No. 236	✔			✔	Mantels, niches						✔	Columns & capitals, balustrades, urns	GRG, FRP
Silicones, Inc. P.O. Box 363, Dept. TB High Point, NC 27261 336-886-5018; Fax: 336-886-7122	Manufactures moldmaking silicones used for reproduction of ornamental moldings.	Free Write in No. 6050												Moldmaking silicones	
Snelling's Thermo-Vac, Inc. P.O. Box 210, Dept. TB Blanchard, LA 71009 318-929-7398; Fax: 318-929-3923	Polymer-sheet ceiling tiles resemble tin ceilings. Tiles fit into a 2-x-2-ft. suspended-grid system; decorative strip covers grid. Nail-up systems, fire-rated materials, range of patterns and colors available.	Free Write in No. 8450			✔										High-impact polymer plastic
Somerset Door & Column Co. P.O. Box 755, Dept. TB Somerset, PA 15501 814-445-9608; Fax: 814-443-1658	Colonial wood columns, custom or standard, up to 40-in. dia. and 40-ft. length; architectural solid-wood doors, hand assembled to spec.; newels, balusters, posts, casework and moldings.	Free Write in No. 1095												Plinths, capitals	Fiberglass
Spectis Moulders, Inc. P.O. Box 479, Dept. TB Pembina, ND 58271 800-685-9981; Fax: 204-388-6710	Standard and custom polyurethane moldings, niches, medallions, and other millwork products.	Free Write in No. 69	✔	✔	✔	✔	Niches, pilasters				✔	✔	✔	Balusters, louvers	Polyurethane
Style-Mark, Inc. 960 W. Barre Rd., P.O. Box 301, Dept. TB Archbold, OH 43502 800-446-3040; Fax: 419-445-4440	Rigid high-density polyurethane millwork and building accents: exterior and interior moldings, porch panels, spandrel sections, gingerbread, louvers, door trims, ceiling medallions. 'E-Vent' moldings serve as soffit ventilation.	Free Write in No. 553	✔	✔			Niches				✔	✔	✔	Molding	Polyurethane
Towne House Restorations 58-15 49th Place, Dept. TB Maspeth, NY 11378 718-326-4210; Fax: 718-326-1344	Fabricator of interior and exterior molded GFRC and cast stone. Replication of existing materials, including limestone, terra cotta, and brownstone. Molds fabricated from existing building units or custom made.	Free Write in No. 545					Restoration of ornamental masonry							Cornices, columns & capitals, balustrades, molding, trim, ornament	GRG, GFRC
Worthington Group P.O. Box 868, Dept. TB Troy, AL 36081 800-872-1608; Fax: 334-566-5390	Supplier of true classical columns in all the basic orders, in wood or permacast, round or square. Also, cornices, balustrades, niches, permaporch moldings, corbels, brackets, mantels, pedestals, and more.	Free Write in No. 1633	✔	✔		✔					✔	✔			Polyurethane, PVC, FRP

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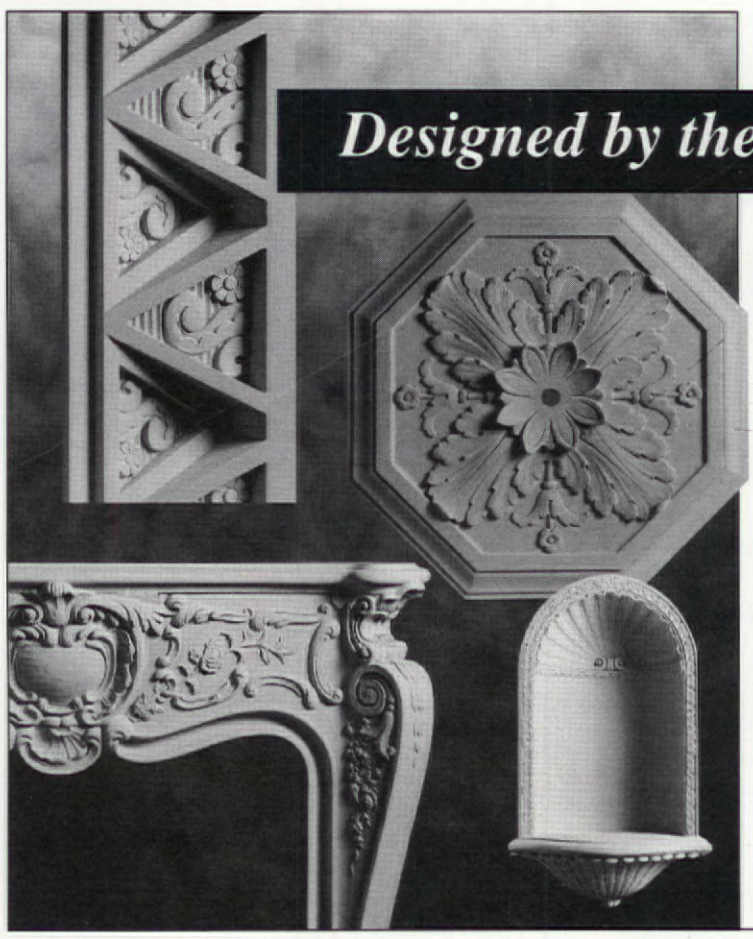
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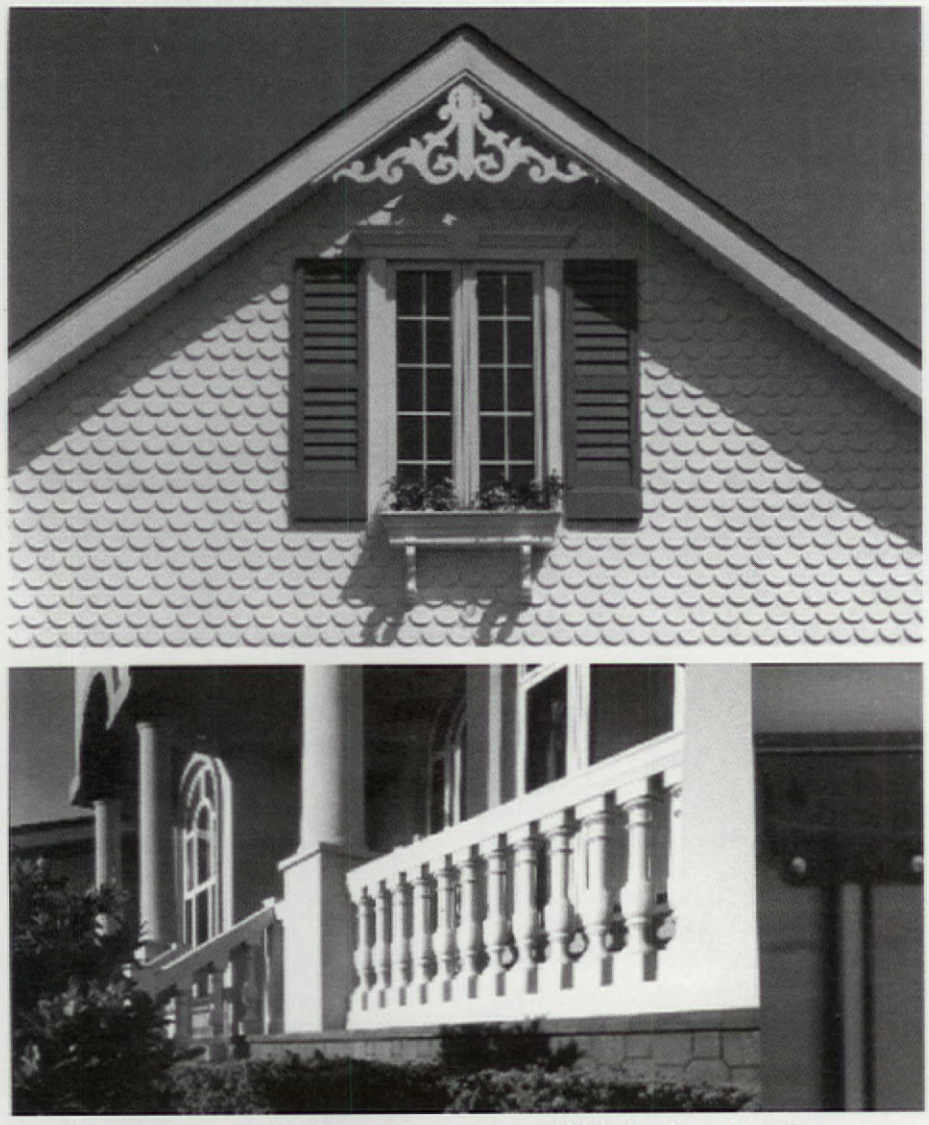
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WRITE IN NO. 1960



Chemcrest Architectural Products makes a variety of high-density polyurethane elements that work for both interior and exterior applications. Top photo: Decorative siding is manufactured in fishscale, octagon, and square patterns. Above: Baluster systems include caps, skirting, six standard radii, and three rail profiles in six standard curves.

keystones installed over masonry and brick, Ms. Yeaworth notes. For interior application, the material simulates stucco and is supplied in a wide variety of colors, or it can be painted with an acrylic paint.

The company offers dozens of stock profiles, but will fabricate custom pieces to an architect's design. Canamold is very good for restoration projects, Ms. Yeaworth maintains, especially masonry or brick structures, and is also widely used in new construction; durability is said to be high. Installation is easy, according to Ms. Yeaworth; the material is not exacting to cut or patch and is lightweight.

Spectis Moulders, Inc., of Pembina, N.D., also finds demand for exterior polymers on the upswing, according to Eric Will, company manager, primarily because of their low maintenance needs. The company offers molded-polyurethane products for both exterior and interior applications, such as decorative moldings, baluster-rail systems, porch posts, louvers, shutters, ventilators, finials, and Victorian gingerbread. Spectis has a catalog of standard designs, but will also do custom work to a client's drawing — master patterns are carved using C&C routers.

The material has the density of pine, according to Mr. Will, and can be reinforced with PVC or steel pipe for load-bearing situations. Any paint will do, he adds, or no paint at all. However, if no paint is applied, the material, which is naturally a light tan, will change to a yellow-orange if exposed to strong UV rays. But this will take 20-30 years, Mr. Will notes, and the material itself will still be sound. It is impervious to moisture and insects, and the paint will deteriorate before the polymer. As for cost, wood will be cheaper in smaller, simpler moldings, but in more complex ones the advantage goes to the polymer.

Summing Up

To sum up our discussion so far, here's what we found by talking to our suppliers:

<u>Interior Polymer Moldings:</u>

- **Polymer Types** — Coated polyurethane foam, polystyrene, polyester resin, FRP
- **Principal Applications** — All manner of architectural decoration: ceiling medallions and panels, moldings, door and window surrounds, brackets, furniture trim, mantels
- **Advantages Versus Plaster and Wood** — Lighter weight, sharper detail, flexibility, easier installation, durability
- **Finishes** — Most are supplied primed white; all manner of paints suitable; can be glazed or stained using gel or oil stain and clear coat
- **Limitations** — Materials are generally not Class A for fire codes. Decorative Allowance in most state codes limits percent of surface coverage. Can be made in fireproof or fire-retardant formulations at additional cost; polyurethane may be subject to denting

<u>Exterior Polymer Moldings and Millwork:</u>

- **Polymer Types & Applications** — PVC: fences, railings, porch brackets, lattice

Rigid High-Density Polyurethane Foam: architectural ornament, porch brackets, finials, balustrades (with reinforcing), simulated siding

Foamed polystyrene: simulated masonry



These ornamental brackets from Style-Mark are molded in high-density polyurethane, making them equally suitable for interior or exterior applications.

- **Advantages Over Traditional Materials** — Low maintenance, durability, lighter weight, resistance to rot and insects
- **Finishes** — usually supplied prefinished and left unpainted
- **Limitations** — some sensitivity to UV light (may change color)

But Are They Green?

As is usual when one gets into the issue of "green" architecture, nothing is cut-and-dried. The same is true when it comes to polymer moldings and millwork, particularly with regard to life-cycle analysis. On the one hand, they prevent destruction of forests, require no toxic wood preservatives, and rarely need replacement, thanks to their longer life, and thus reduce the amount of material being lugged to landfills. On the other hand, they are made from non-renewable fossil fuels, are non-biodegradable if they end up in the landfills, and must be made in a petrochemical plant, with the attendant energy demand and toxic emissions.

Perusing *Environmental Building News'* website turns up the following information: The use of PVC siding and other products avoids air pollution related to paints and stains; its manufacture is less energy intensive than aluminum, but less recyclable. On the other hand, there is concern over toxic vinyl chloride released during manufacture. Greenpeace and other environmental groups have called for the phase out of all chlorine-based synthetics.

Both polystyrene and polyurethane are made from non-renewable petroleum fractions, but they can both incorporate recycled content. Both of these materials have left behind the bad old days when they emitted nasty things like formaldehyde in the buildings where they were installed. Nowadays, only those with an extreme chemical sensitivity need have any apprehension in this regard. Similarly, polystyrene no longer relies on ozone-depleting foaming agents, and the end is in sight for this problem with polyurethane. ■

THE POSSIBILITIES OF POLYMER PRODUCTS: THE SOURCELIST

Beauty, we're often told, is in the eye of the beholder. Insult, by the same token, can be said to reside in the ear of the listener. Case in point: If you want to put down something for being artificial or insubstantial, call it "plastic"; if you want to praise something for being adaptable, pliable, and multi-functional, call it "plastic."

Readers seeking praiseworthy — and adaptable, pliable, and multi-functional — products need look no further than our Polymer Moldings & Millwork *SourceList* on pp. 46-48. Surveying the range of materials can sometimes seem like ladling out a bowl of alphabet soup: FRP, GFRP, GFRC, GRG, PVC, HDPE, etc. But any of these polymers can be A-OK in the proper application for a restoration or new-construction project. Lightweight and longlasting, polymers can readily substitute for wood, plaster, stone, or metal. Indoors, it can serve as anything from a ceiling medallion or panel to a wall niche, corbel, or chair rail. And anyone who has struggled to get a wood molding to wrap cleanly around a curved surface in their home will become positively misty-eyed with relief over the ease with which polymer moldings can hug the vagaries of a wall — and its ability to be painted or stained like wood makes it the material of choice for more and more architects and designers. Outdoors, these hardy, weather-resistant formulations can be even more accommodating, serving as fencing, railing, decking, trellis; ornament for porches, doors, windows; or even cornices, statuary, or outbuildings. And indoors or out, the range of size and style in polymer columns, capitals, and pilasters seems limited only by your imagination.

Over forty companies are gathered together in our *SourceList*; whatever your situation requires, there is a polymer option worth your consideration.

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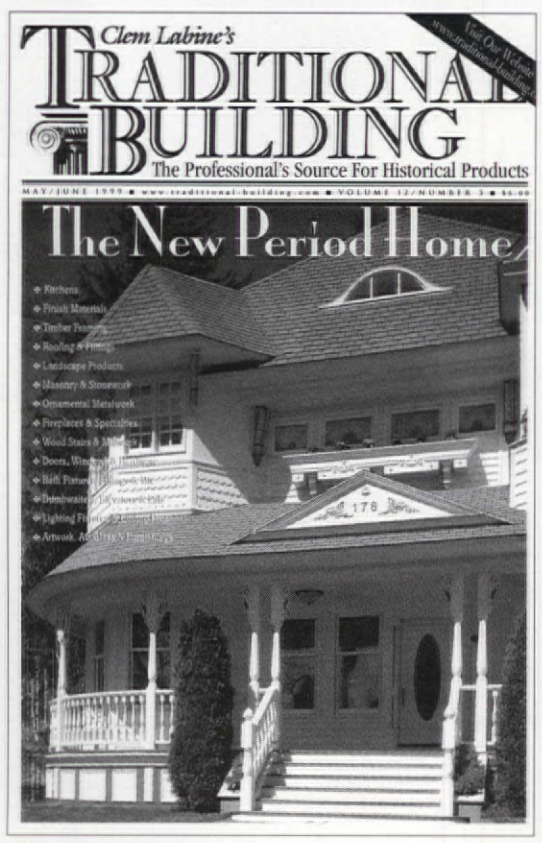
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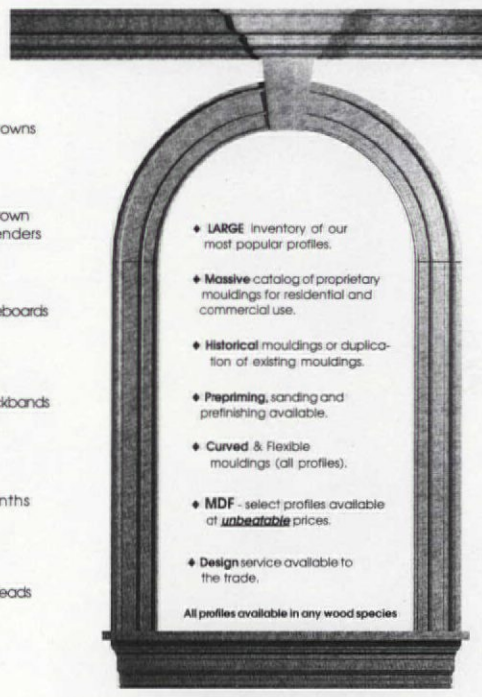
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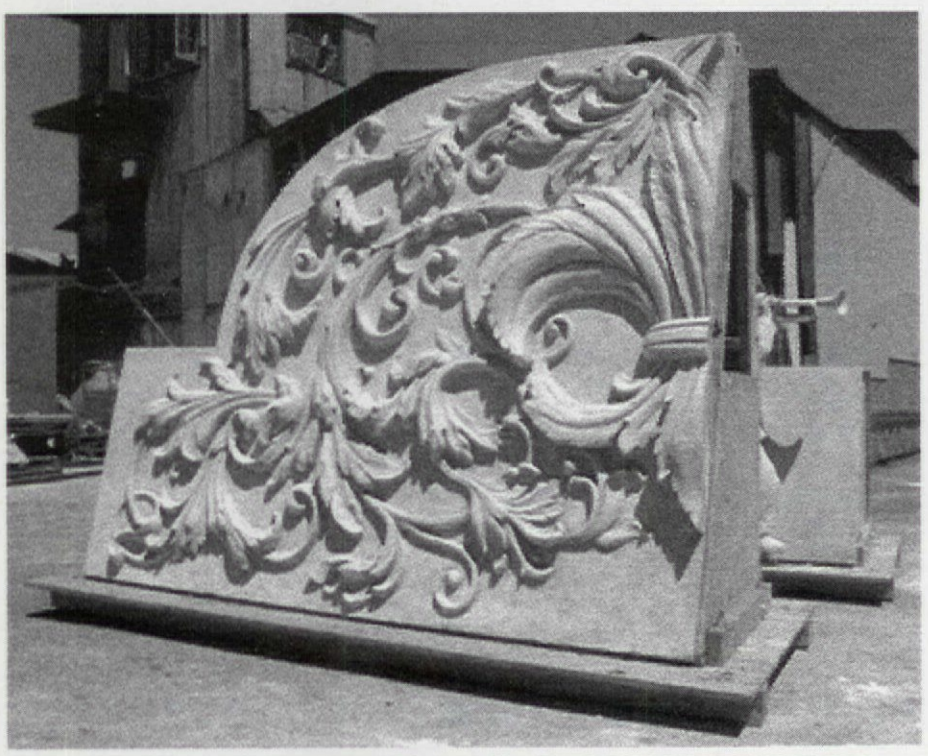
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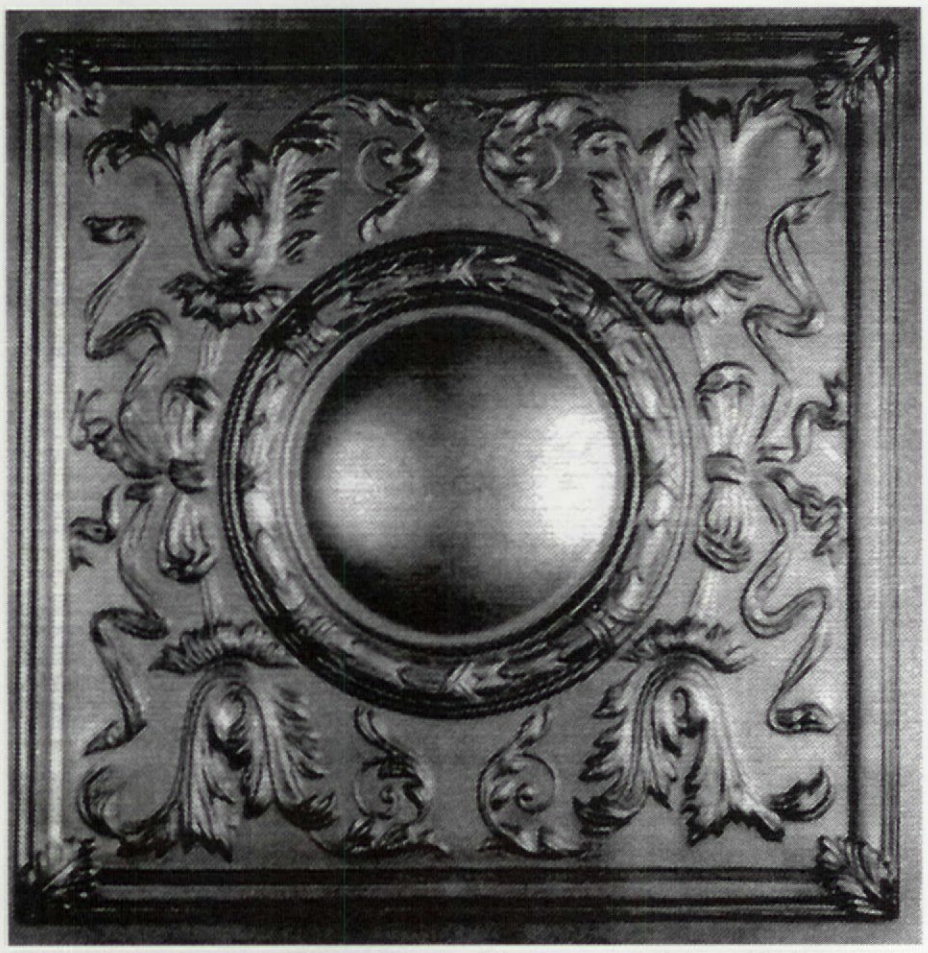
For full contact information on these companies, consult the SourceList on pp. 46-48.



GFRC fireplace mantels such as this one are produced quickly using duoMatrix-C from DUOMATRIX, which eliminates the seven-day post cure. *Write in No. 811*



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The appropriately named "Elegance" is one of the many stock designs of high-impact molded-polymer ceiling tiles from SNELLING'S THERMO-VAC. *Write in No. 8450*



For the Cafe Centro in New York City's Metropolitan Life Building, TOWNE HOUSE RESTORATIONS custom-fabricated this fireplace in GFRC, and finished it to resemble historic limestone. *(Photo: Joseph Sinnott) Write in No. 545*



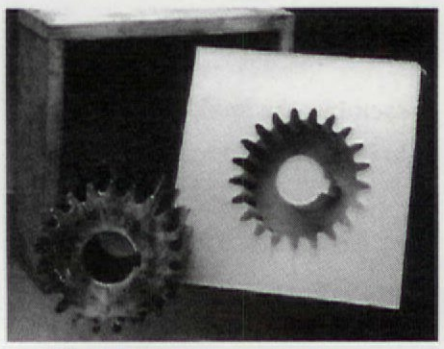
Using Forton-modified gypsum, BALL CONSULTING supplied all the architectural details (except the balusters) for the elaborate exterior of this residence. *Write in No. 7260*



The Canterbury prefinished architectural moldings from ABTCO feature a "miterless" system in which corner blocks eliminate the need for difficult angled cuts.



The high-density-polyurethane window treatments from STYLE-MARK shown here include the Half-Round Sunburst pediment, which is available in radius lengths of 12 to 38 in. *Write in No. 553*



SILICONES, INC., supplies RTV silicone moldmaking materials for replicating architectural elements. *Write in No. 6050*

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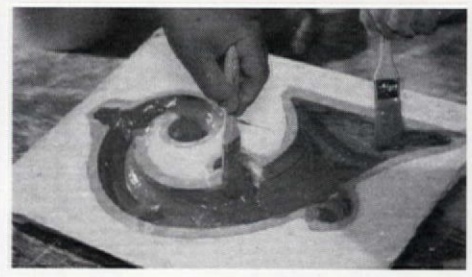
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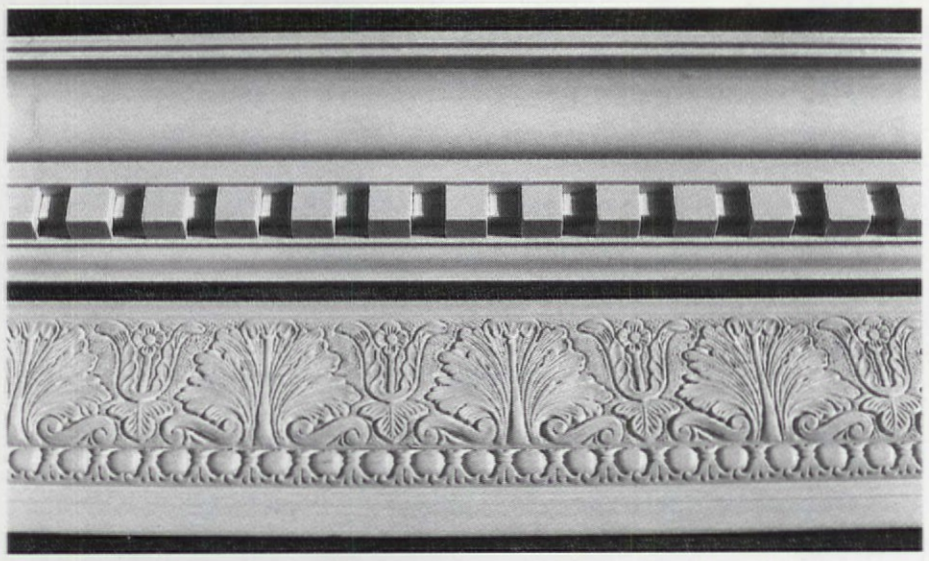
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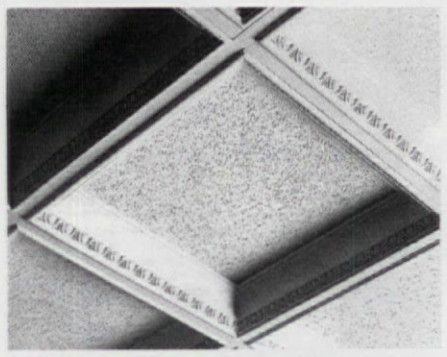
For full contact information on these companies, consult the SourceList on pp. 46-48.



Ornate decorative cornice moldings are only one of the many interior polymer products offered by RESINART EAST. *Write in No. 3821*



The cornice molding, window headers, and blocks for this commercial project were manufactured in polyurethane by SPECTIS MOULDERS. *Write in No. 69*



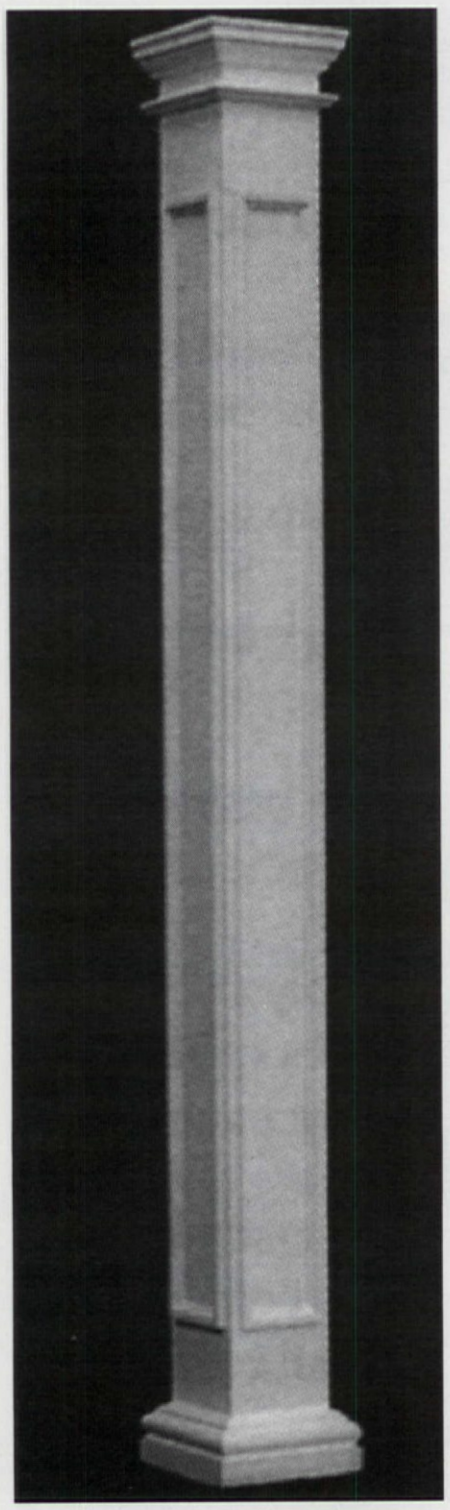
This egg-and-dart ceiling coffer, made of fiberglass-reinforced gypsum, is part of the Quorum line from ENTOL INDUSTRIES. A one-piece product, it requires no field assembly. *Write in No. 2950*



Grape "Tile" molding from CLASSIC ARCHITECTURAL SPECIALTIES, cast in stainable polyester resin, comes in 8x12-in. "tiles" for use around doors. *Write in No. 4200*



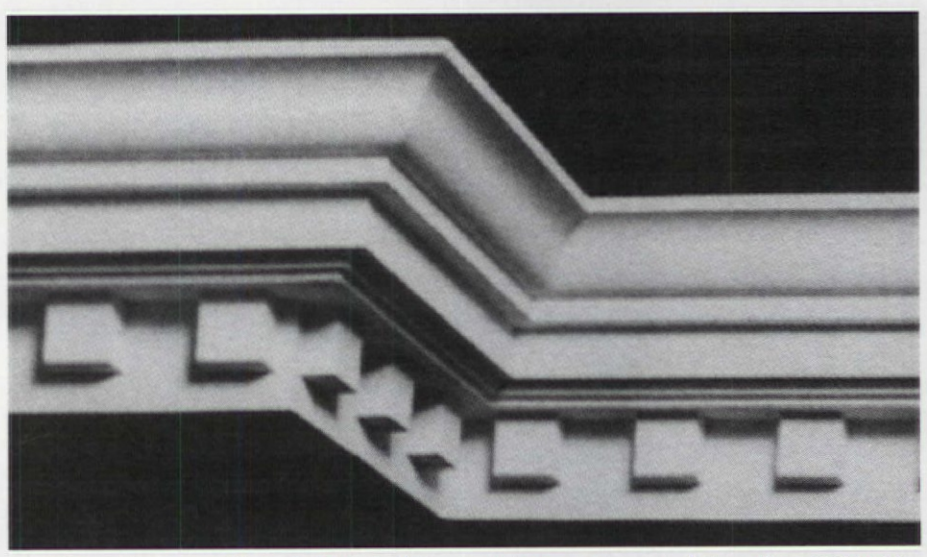
The new Colossal Column from CHADSWORTH'S 1.800.COLUMNS — six of which grace this residence in Bloomington, Ill. — is made using a filament-winding procedure that utilizes the continuous strength of 70-percent fiberglass in a thread form. *Write in No. 180 for Wood, No. 1580 for Polystone*



HB&G's square PermaCast columns are not tapered and can be cut to any length without affecting the fit of the caps and bases. *Write in No. 380*



DIAMOND MANUFACTURING's ornate #DC259 capital, measuring 5-5/8 in. x 9 in. x 4-1/2 in., is made of polyurethane and can be painted or stained similar to wood. *Write in No. 585*

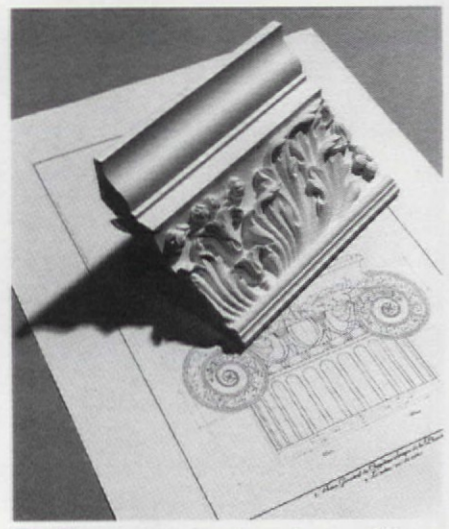


Flexible polymer moldings in Classical-inspired designs are a stock item from DYKES LUMBER COMPANY. *Write in No. 3100*

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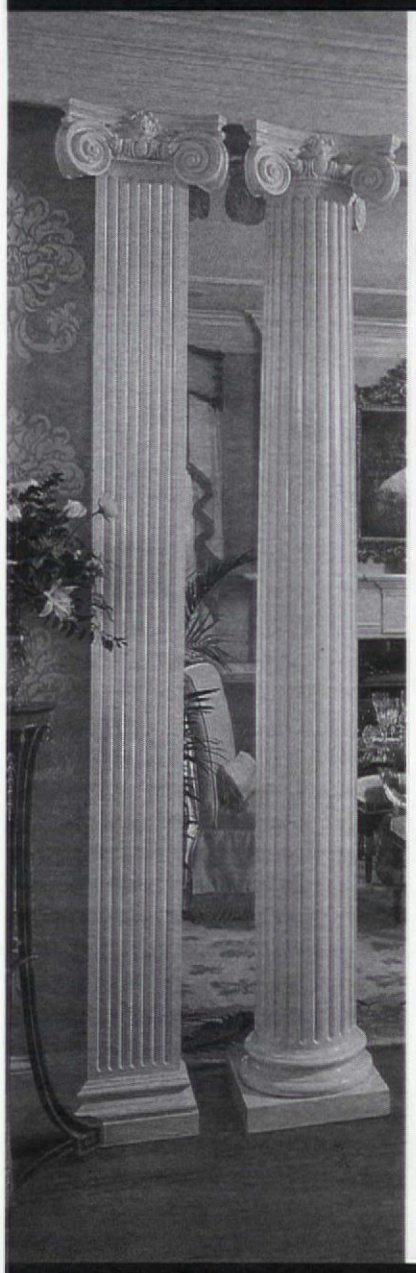


Flexible polyurethane moldings from ARCHITECTURAL PRODUCTS BY OUTWATER are designed to decorate curved walls. *Write in No. 1215*



The "Large Acanthus" cornice moulding, #713 from WORTHINGTON, is made from durable polyurethane resin and measures 7 in. high with a 5-1/2-in. projection. *Write in No. 1633*

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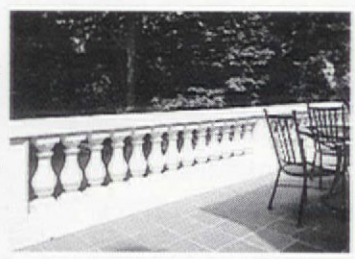


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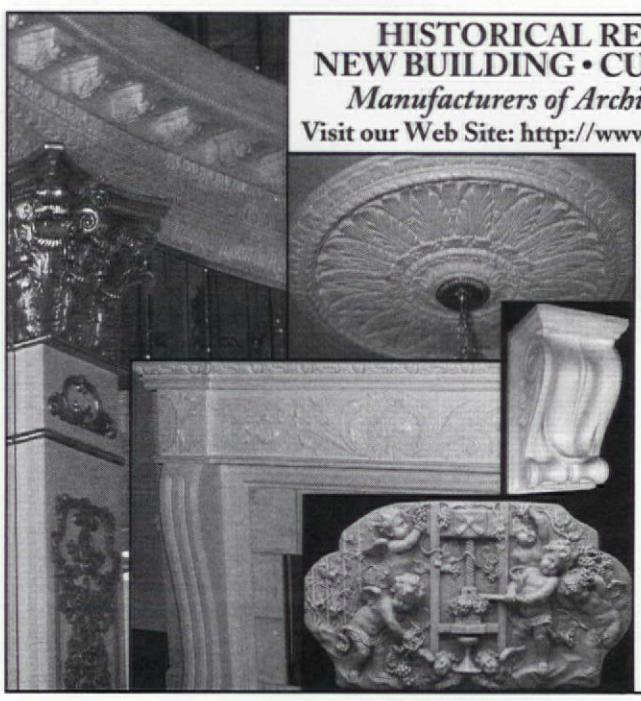
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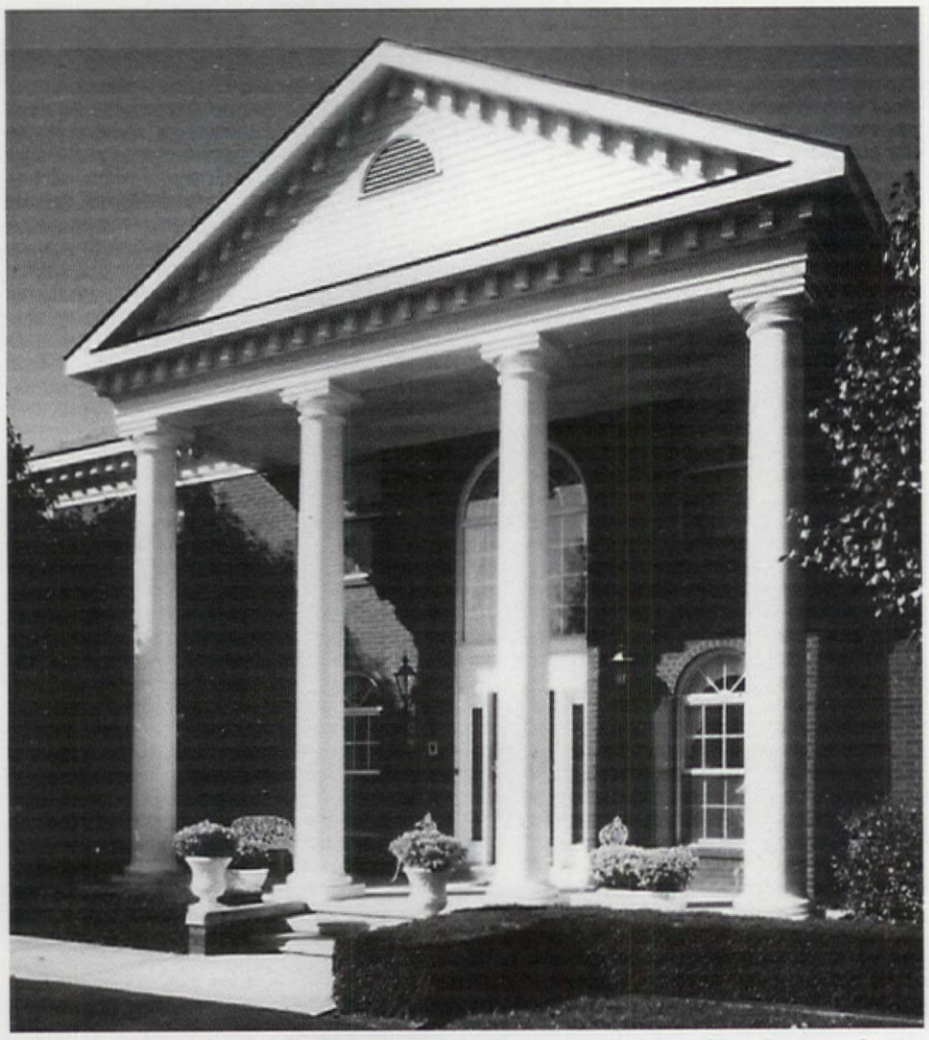
WRITE IN NO. 553

POLYMER MOLDINGS & MILLWORK PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 46-48.



This room showcases the BALMER VI line of polyurethane and gypsum decorative products from THE BALMER STUDIOS: egg-and-dart cornice; decorative moldings and chair rails; floral ceiling center; door surround; recessed niche; and fireplace mantel.



Columns and capitals from MELTON CLASSICS are available in fiberglass, synthetic stone, or poly/marble composite, as well as wood. *Write in No. 4100*



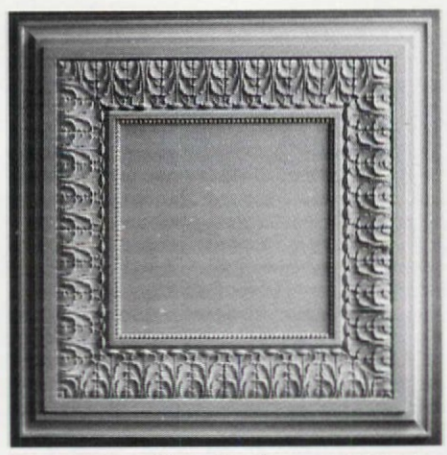
Columns, capitals, and balusters made of polymer composites are available from ROYAL CORINTHIAN in stock and custom designs. *Write in No. 76*



The roof cresting railing system, columns, pavers, and wall caps from ARCHITECTURAL FACADES UNLIMITED bring a period character and solidity to the exterior of this residence. *Write in No. 1470*



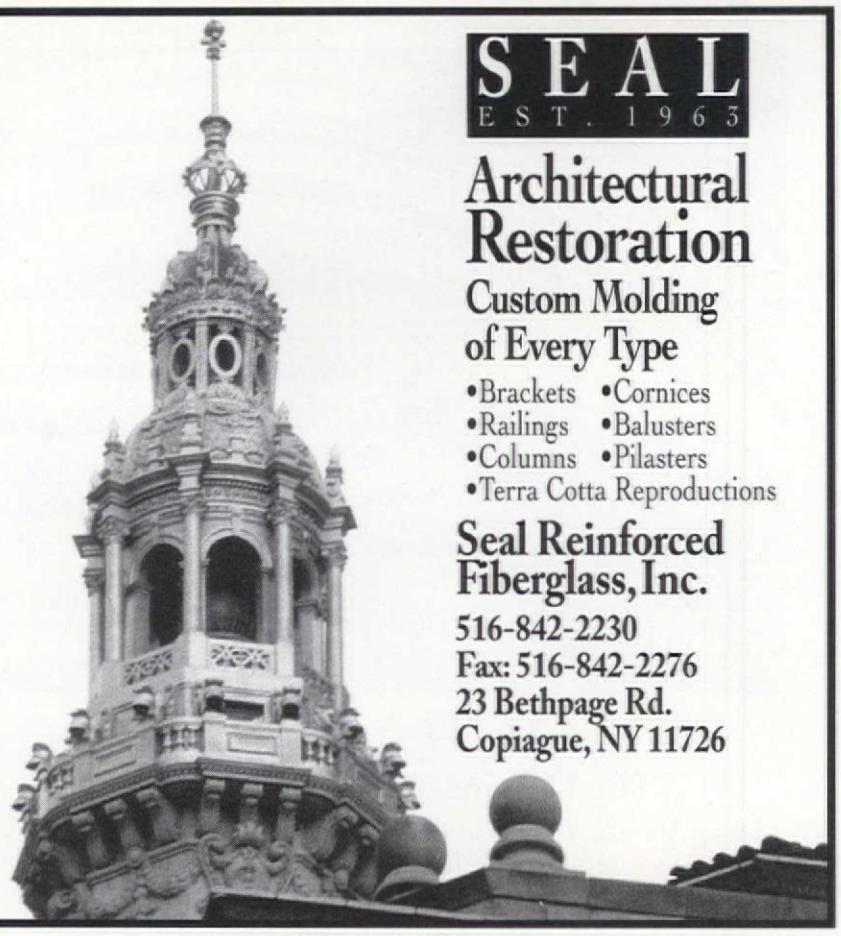
MAX PRODUCTS offers lightweight composite moldings in TRIMROC, combining the look of expensive plaster with the economics of wood. *Write in No. 1358*



Decorative ceiling tiles from ARTISTIC ARCHITECTURE are manufactured utilizing GRG and weigh approximately 8 to 12 lbs, according to their design. *Write in No. 8710*



The polyurethane Shell Pattern Niche, #N12040-C1 from CHEMCREST ARCHITECTURAL PRODUCTS, may be used in interior or exterior walls. *Write in No. 2764*



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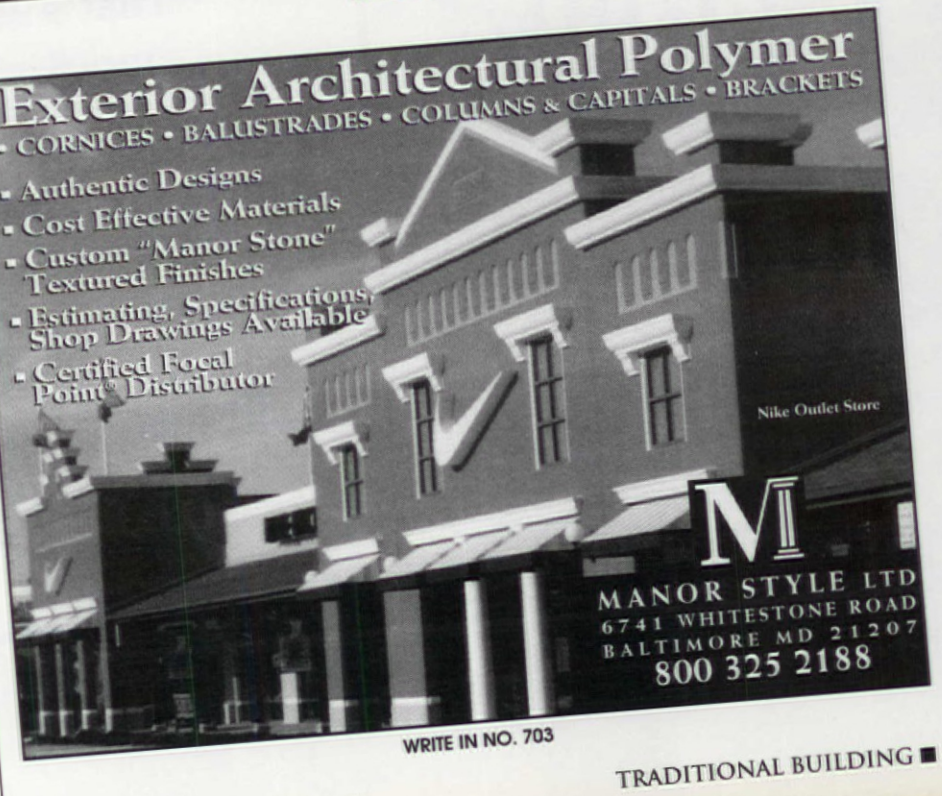
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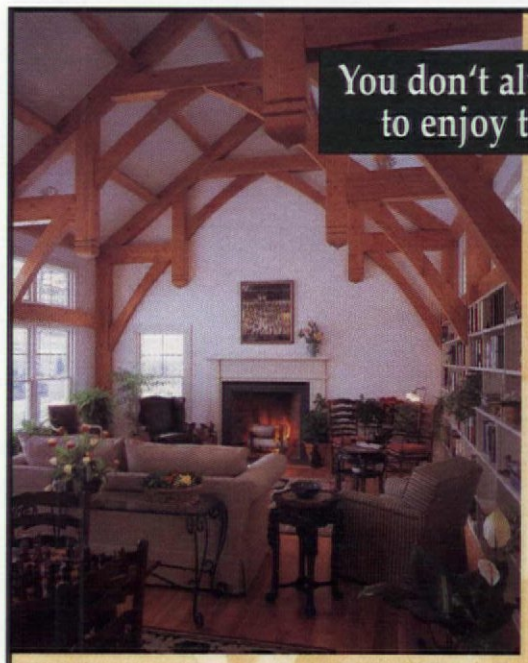
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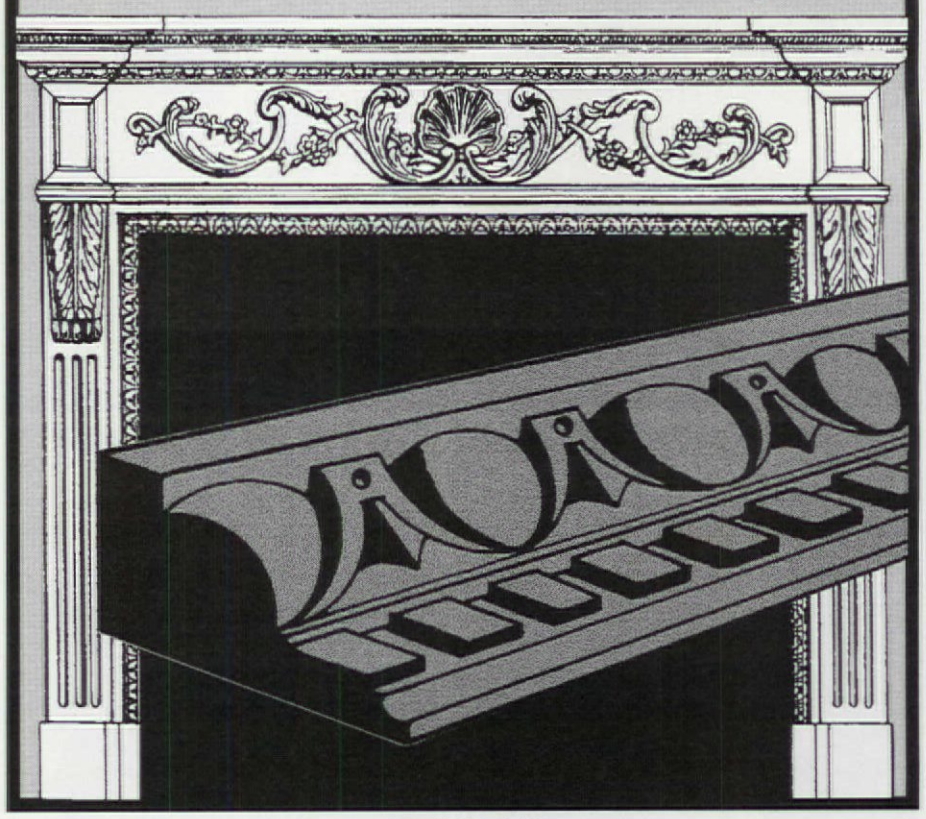
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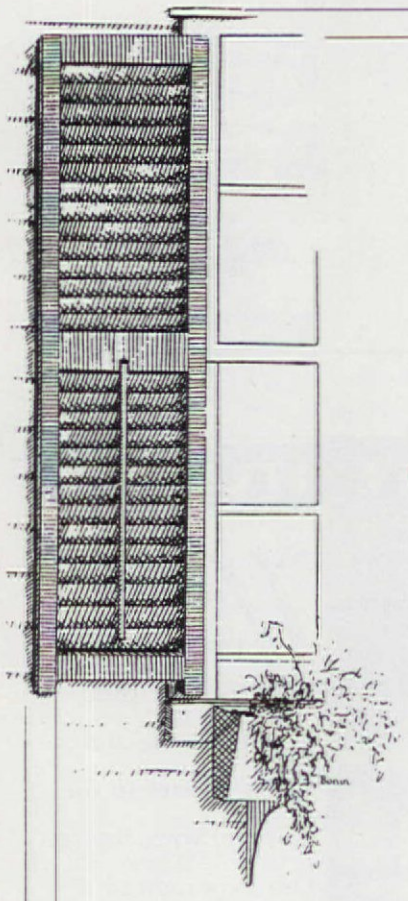
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THE WIDE WORLD OF EPOXIES

The array of epoxy materials available today solves a vast number of restoration and repair problems. To provide an up-to-date picture of the current range of epoxy capabilities, the Editors interviewed seven of the leading epoxy suppliers.

By Cole Gagne

Since the end of World War II, epoxies have evolved into one of the most versatile materials now available for all manner of restoration and repair applications. Epoxies range from water-thin liquids that will penetrate any porous material to thick, semisolid putties for patching, molding, and filling. Their properties run from colorless to custom-tinted; from smooth to rough; from high flexibility to rigid; from fast to slow setting; from load-bearing to purely cosmetic. Many are off-the-shelf; some are suitable for do-it-yourselfers; others are sophisticated custom-tailored compounds for use only by skilled professionals. Epoxies have a range of applications that include wood restoration, concrete and stone repair, structural wood repair, metal patching, moldmaking and casting materials, porcelain refinishing, and as an adhesive.

Probably the most common use of epoxies in the renovation field is for cosmetic repairs of rotted wood. In these cases a two-step epoxy process is usually required: 1. Consolidation of the old wood with the application of a two-part penetrating liquid epoxy hardener; 2. Application of a two-part putty-like epoxy wood filler. Properly formulated wood epoxies have the same expansion/contraction coefficients as wood, so the patches stay in place with changes in temperature and moisture content. (Quickie wood patches made with "Bondo" and other auto-body fillers usually pop out within two years.) There are also high-tech epoxy systems that can be used under special circumstance for structural repairs to damaged wood beams.

An epoxy crack-injection system can also restore integrity to cracked or spalling concrete, stone, or masonry — hardening and bonding to the surrounding material a few hours after being mixed and injected into the prepared cavity. Heavy-duty structural concrete repairs can be accomplished with epoxies; stone repairs vary, depending on whether the stone is porous or non-porous. Ways in which epoxy can be used to repair porous stone — like limestone — are (1) rotating the stone to show a non-weathered surface and replacing the weathered area with an epoxy-laminated liner block; (2) bonding a new surface of new or harvested stone to the damaged surface and finishing the replacement stone surface to match the surroundings; (3) overfill and grinding of a cured epoxy/stone patch for dings and chips; and (4) anchor replacement. Highly colored and/or highly polished non-porous stone, such as granite, may require a non-yellowing, non-chalking epoxy repair compound. The same techniques used for porous stone can be used, but the surface may require repolishing with a water-lubricated diamond pad, as well as a high-gloss clear coat.

For the repair of structural components, epoxies are fine in compressive situations. (They can be stronger than concrete in compression.) When the repair involves an element in tension, such as a wood beam, the epoxy needs to be strengthened with support rods, usually of fiberglass or metal.

Restoring metal — either bonding broken sections or building up missing areas — requires metal-filled epoxies (aluminum, stainless steel, ferrous metals, bronze). They come in various formulations for different temperatures or viscosities (liquid, putty, castable, etc.).

In moldmaking, epoxies perform an important function when a long-lasting, rigid mold is needed. Casting compounds can be clear, metal-filled, or wood-simulating.

For porcelain refinishing, there are ceramic-like epoxies for the restoration of old tubs, sinks, and tanks. Available in custom colors, they are applied in several coats to renew a porcelain finish.

The original use of epoxies was as an adhesive, and today there is a wide range of high-strength specialty adhesives available for a host of materials (ceramics, stoneware, glass, metal, wood). But developments in epoxies have resulted in further virtues: as a laminating adhesive; as a putty to build up an element; and as a structural bonding agent with a variety of strengths, viscosities, setting times, and curing temperatures.

Since epoxies are not a single material, but rather a vast array of chemical cousins, there are many subtle nuances to their proper use. So the Editors asked a number of the leading epoxy suppliers to comment on some of the finer points of epoxy application; their observations are reported below. For example, John Stahl of Advanced Repair Technology, Bruce Whipple of ConServ Epoxy, and J. Bryan Blundell of PRG, Inc., point out important qualifications to the consolidation techniques of traditional wood-repair; Dick Hardy of Xim Products focuses on developments in porcelain refinishing; Rebecca Finkenaur of Polymeric Systems, Inc., compares one- and two-part epoxies; and Chuck Maloney of Protective Coating Co. and John Caporaso of Abatron, Inc., provide an overview of epoxy products and applications.

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— THE NON-CONSOLIDATION APPROACH —
Advanced Repair Technology

John Stahl of Advanced Repair Technology (ART) says that ART's wood-restoration system is engineered to remain flexible and sympathetic to the natural movements in wood. A long-term effective solution depends on two important features: (1) Quality adhesion to sound wood fibers; and (2) Strength and durability of the material itself — known as cohesion. According to Stahl, most wood-repair systems promote a method of repair called consolidation: impregnating dirty, decayed wood fibers with a consolidant. This method creates a poor bond, according to Stahl, promoting adhesion failure. Brittle, low-strength epoxy compounds filled with micro-balloons, silica, or wood dust are prone to cohesion failure, or cracking of the compound itself.

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THE APPLIED SCIENCE OF WOOD REPAIR

The most difficult problem in maintaining exterior woodwork is designing a repair system for maximum long-term performance in real-world environments. Solely addressing the condition of the paint film rarely solves the real problem-

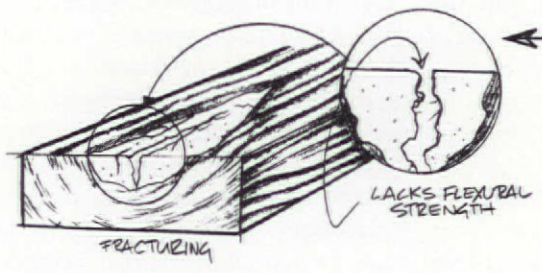
the underlying condition of the wood itself.

MOISTURE PENETRATION

The presence of a high moisture content in wood contributes to paint failure, decay, and ultimately the expensive alternative of total replacement. Moisture usually finds it's way into the wood via exposed end-grain, open joints, checking, or imperfections in the wood's surface.
Rarely does wood decay from the inside-out.

TORTURE FACTORS

Wood repair materials should perform through the service life of a repair, sealing out moisture by maintaining integrity despite the rain, snow, sunlight, and daily temperature and humidity changes.
One of the greatest dangers is premature failure of repair materials caused by constant expansion and contraction of the wood itself. Bonding of the repair materials must remain intact to the surrounding wood. The repair compounds must have the strength and flexibility to withstand the natural stresses of expansion and contraction.

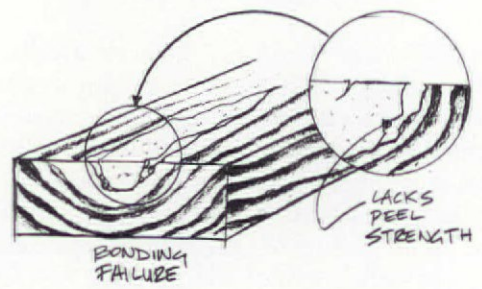


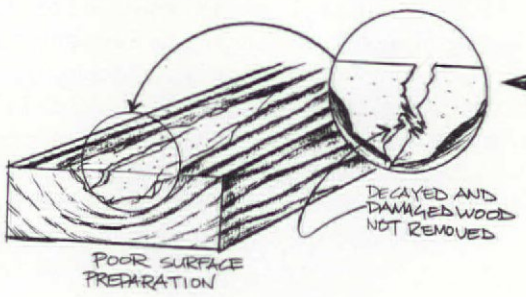
FRACTURING OF MATERIALS

Conventional epoxy repair materials fracture under the stress of constant movement. Most epoxy repair compounds lack the flexural strength* required.

BONDING FAILURE

The forces of expansion and contraction cause inferior materials to peel away from the wood. Conventional epoxy repair materials lack the high peel strength** necessary to resist expansion and contraction.





POOR SURFACE PREPARATION

Leaving the decayed and damaged wood behind greatly compromises the bonding strength of the epoxy repair material. Decayed wood, fungi spores, dirt, air-born particles carried by rain, oils and moisture all inhibit proper bonding of repair materials to a sound surface. Therefore it is imperative that all contaminates be removed to a clean-sound subsurface. Impregnating decayed wood fibers with epoxy provides only a short term solution

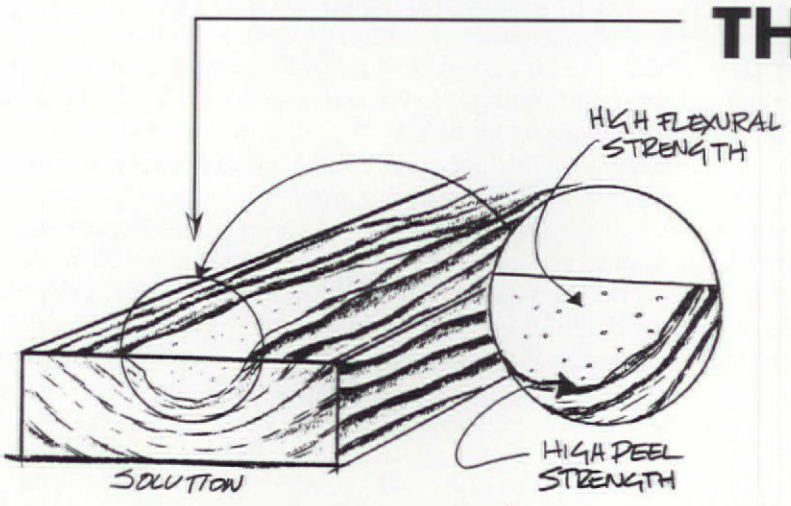
Not All Epoxy Materials are the Same

MARINE EPOXIES

Epoxy materials designed for marine applications gain their flexural strength by the use of fiberglass cloth or the laminating of thin strips of wood. The use of these materials are not practical in the repair of wood in architectural applications.

BRITTLE REPAIR MATERIALS

Polyester repair compounds (auto-body fillers) and conventional epoxy consolident materials filled with air, micro-balloons, and fillers greatly reduce the flexibility and peel strength only providing a short-term solution.



THE EFFECTIVE SOLUTION

Advanced Repair Technology's wood repair system has proven to be dramatically effective in combating the problems of material fracturing and bonding failure. Certified testing and widespread use have shown this system to be superior in virtually every aspect- from ease of application to long-term performance. Most important- to everyone from specifiers to contractors to building owners- **ART**'s wood repair system demonstrates that **a quality long-term solution is the most cost effective way to protect and maintain a building's exterior wood components.**

Advanced Repair Technology
Methods and Materials for Building Conservation

For specification assistance, test data, and information on the products and services offered by ART contact the new standard in wood repair technology: Advanced Repair Technology, Methods and Materials for Building Conservation, PO Box 510, Cherry Valley, NY 13320 607-264-9040 www.advancedrepair.com

*Flexible Strength as measured by ASTM D-790 **Peel Stregth as measured by ASTM CD-1876

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EPOXIES, continued from page 62

ART's wood-restoration system is based on a three-step process:
(1) Remove all decay to sound, bright, unaffected wood.
(2) Treat surface with a low-viscosity epoxy engineered to penetrate deeply for superior bonding strength.
(3) Pre-metered, easy-to-use epoxy patching compound is then tooled into shape without slump or sag; no fillers (such as micro-balloons) are needed, and it's easy to sand after curing, says Stahl.

— WOOD REPAIR A SPECIALTY —
Conserv Epoxy

ConServ Epoxy's systems were invented in the 1970s and have been sold and applied worldwide since then, according to Bruce Whipple, the company's president. He notes that the product line has accumulated extensive field experience and the company provides technical support to end-users. Whipple observes that a "flexible" finished epoxy patch in wood is much more likely to withstand both the day-to-day and the seasonal temperature changes than a rock-hard repair will. Materials are formulated to closely replicate the density and flexibility of real wood, which allows the patch to behave like the surrounding wood. By attaining a coefficient of expansion similar to that of the wood, the epoxy maintains adhesion at the point of contact over a longer period of time.

Moisture content and removal of decayed material is often a hot issue, Whipple notes. Epoxies were invented in a laboratory situation but are applied in the real world. Efforts must be made to apply the patch to an area as reasonably dry as one can attain under field conditions. Debris removal is also a contentious topic of discussion. Whipple says that you should remove that material which is easily broken, brushed, scraped, or otherwise removed from the affected area. The balance of the rotted area is readily consolidated using their ConServ 100, notes Whipple.

— PORCELAIN & CERAMIC RESURFACING —
Xim Products

Dick Hardy, president of Xim Products, Inc., notes that the company's Tile Doc Epoxy System is formulated for the restoration of tubs, sinks, and shower areas made of porcelain, ceramic tile, or fiberglass. The technology, with a patent pending, is designed to bond to these hard, low-surface-tension surfaces and maintain its adhesion in the tough environment of hot, soapy water. Xim's Tile Doc will maintain its adhesion even if cut or damaged, Hardy says. Tile Doc is a two-component epoxy primer/finish that incorporates an acrylic resin to reduce yellowing and enhance temperature stability and adhesion. Tile Doc passes 30 days' continuous water immersion at 140 degrees F., multiple boiling-water cycles, and the 15-hour high surfactant/soapy-water immersion test. In combination with Xim's safe-to-use etching cream for porcelain and ceramic, the Tile Doc epoxy system can increase the life of a refinished tub or shower as much as ten times when compared to standard polyamide-cured epoxies, says Hardy.

— SIMPLIFYING MIXING —
Polymeric Systems

In the early 1970s, Polymeric Systems, Inc. (PSI), realized that many users did not like the measuring, mess, and mixing involved with two-part epoxies in cans, jars, and squeeze-tubes, says the company's Rebecca F. Finkenaur. So PSI developed a line of Specialty Epoxy Putty Sticks that have the ratio of part A and part B pre-measured at the factory. They require no special mixing equipment and are clean and easy to use. For restoration, they can be hand-shaped or tooled.

Finkenaur notes that epoxy putty is not particularly suited for consolidation or strictly adhesive applications. However, epoxies are frequently used as fillers rather than as adhesives, and for filling and patching applications the hand-mixability, consistency, and hand-shapability of the epoxy putty stick offers many advantages, she says.

Because there are so many potential applications for epoxy putties, PSI offers a wide variety of formulations, each tailored to a specific end-use application. "For example," says Finkenaur, "our Quikwood product is formulated with a long work life, allowing the typical woodworker a longer time to shape and mold the epoxy before hardening occurs." A low-density filler is used that allows for easier sanding and better stain acceptance. Quikwood is also color-matched to resemble wood more closely.

By contrast, she points out, PSI's "Instacrete" is a fast-cure product for general patching of concrete. It is reinforced with aggregate that would typically be found in concrete, which increases the strength of the epoxy and the bond to concrete. "Faststeel," which was formulated for instant repairs to metal, has the fastest cure time. Finkenaur points out that the word "strength" is often misunderstood: "strength" can mean *hardness* or it can mean *adhesion*. Often, the perception is that the harder the epoxy, the stronger it is. This is true only if the epoxy is being used as a rigid filler. If the epoxy needs to adhere to a substrate that is under stress, or subject to movement, then the softer epoxy often has an advantage; hard, rigid epoxies cannot withstand the bending or flexing of the substrate. For example, PSI's "Quikplastik" was formulated to be softer and more flexible upon cure, giving it excellent adhesion to PVC, CPVC, and ABS.

— REPAIRING MULTIPLE SUBSTRATES —
Protective Coating Co.

Protective Coating's Chuck Maloney notes that his company's aim is to create products for repair and restoration of a multitude of substrates: wood, metal, concrete, and some plastics. He observes that professionals require specially formulated epoxies for specific applications, and cites 11 formulations as examples: PC-7 is their original and most-popular product; it is a general-purpose epoxy paste that can be used as an adhesive, sealant, or filler. PC-11 white epoxy paste is ideal for wet or dry applications. PC-Woody epoxy wood filler is sandable, stainable, and has a consistency like peanut butter. Their newest product, Rot Terminator, is a low-viscosity epoxy liquid with a long open time (60 min.) that allows for maximum penetration into severely rotted wood. It can be used interior or exterior. PC-Petrifier wood hardener is a single-component liquid for nonstructural restoration. PC SuperEpoxy is a rapid-cure, translucent epoxy paste for high-performance bonding and anchoring. PC-Metal, PC-Marine, PC-Crete, and PC-Lumber are hand-kneadable sticks for on-the-job emergency repairs.

— EPOXIES IN PERSPECTIVE —
Abatron, Inc.

John J. Caporaso, president of Abatron, Inc., is one of the pioneers in the formulation of epoxies for applications in architectural renovation and restoration. He observes that: "In our 40 years of research and development and manufacturing of epoxy, polyester, acrylic, urethane, vinyl, and other compounds, we find that nothing in restoration/repair matches epoxies in combined versatility, permanence, structural adhesion, no-shrinkage, strength, thermo-chemical repair, resurfacing, structural anchoring." He goes on to cite an impressive list of applications and products: Structural concrete repairs (Abocrete), concrete stair resurfacing with a simple paste (Aboweld 55-1), rotted-wood consolidation (Liquidwood), filling and structural-wood substitution (Woodepox), lightweight terrazzo surfacing (Abocast), concrete/metal/wood protective coatings (Abocoat), seamless floor coatings (Abocast), and primers (Primkote).

Generally, Caporaso declares, polyester compounds are less expensive than epoxies, but they are also less adhesive, less strong, less thermo-chemical resistant, and shrink more. Polyurethanes are more flexible and color-stable, and are often good for chemical resistance, but they're generally more difficult to handle. Acrylics have excellent ultraviolet resistance but not as good adhesion and thermo-chemical resistance. "Details on them and hundreds more are in http://www.abatron.com," says Caporaso. Specifying epoxies requires knowledge of the parameters involved, including surface preparation, differential thermal-expansion and isotropy, interfacial tension, glass transition temperature, etc. "Overall," concludes Caporaso, "epoxies are the best choice for coating or resurfacing all kinds of concrete and other floors, restoring and rebuilding rotted windows, columns, furniture, statuary, and many works of art. There are no better adhesives and patching materials for most rigid surfaces."

— EPOXIES DON'T FAIL, PEOPLE DO —
PRG, Inc.

J. Bryan Blundell, of the technical support staff at PRG, Inc., points out, "Different epoxies have different properties, each with their pluses and minuses, depending on the application and the technique being used. The critical issue is, WHO will do the repair — material selection is not as important as the experience and techniques used to apply the materials.

"It is rare that you will see an actual 'Epoxy Failure.' The normal situation is that the application fails, NOT the epoxy. The only epoxy failures that I am aware of are due to the epoxy not being mixed in the proper proportions. Otherwise, the epoxies cure and do their epoxy thing. However, if the repair technique, as well as the product selection, are not well planned and/or executed, then wood-deterioration problems can continue under an epoxy repair, unnoticed until quite extensive damage has occurred. When planning repairs, the first step should be to identify the cause of the problem and take action to correct that condition; otherwise, the area around the repair will keep on deteriorating, due to continuing moisture problems and possible decay and insect activity. (As a precaution, a borate-based wood preservative such as Bora-Care can be used to pre-treat the area of deterioration; it will move into the wood and protect the sound-wood side of the glue line between the epoxied wood and sound wood, which will not absorb epoxy.)

"Hire reliable, experienced people and have them explain the logic and process of the repairs that will be undertaken, or arrange training for the person responsible for the epoxy application. The other thing to remember when selecting a product is to rely on the advice of the vendor's technical support staff to help match the correct product with the particular application." ■

ABATRON, INC.

Since 1959

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Examples of some of our popular products by category are:

Wood Restoration

WoodEpox: structural adhesive paste and wood substitute, used in any thickness to fill, add or modify. It can be sawed, carved, machined, nailed, sanded, stained, painted.

LiquidWood: liquid, penetrating consolidant for restoring strength and function to rotted or spongy wood.

Both **LiquidWood** and **WoodEpox** permanently restore structures, windows, furniture, columns, frames, statuary, boats and most rigid surfaces, and impart water and insect resistance.

Stone, Concrete, Masonry Restoration

AboCrete: to permanently repair, resurface fill and bond driveways, floors, decks, swimming pools, most damaged rigid surfaces, concrete, wood, metal and other surfaces.

AboWeld 55-1: structural thixotropic paste to permanently repair or reshape stairs, statuary and vertical surfaces without forms.

AboWeld 8005-6: to bond new poured concrete to old concrete and other surfaces.

AboCoat and Abothane Series: protective coatings for floors, walls, tanks, tubs, boats. Water dispersions, solvent systems or 100% solids.

AboJet Series: for structural crack-injection, in a wide range of viscosities and other properties.

Mold Making and Casting Compounds

MasterMold 12-3: non-toxic polyurethane paste for flexible, large and small molds. Best for architectural components, columns, capitals, statuary, moldings, decorative and structural elements. Excellent elasticity, form retention and number of castings.

MasterMold 12-8: liquid 12-3 to pour flexible molds.

AboCast 4-4: pourable compound for rigid large and small molds and castings, from machinable tooling and patterns to castings of any size, meeting most chemical/thermal/mechanical specifications.

Structural Adhesives, Sealants and Caulks

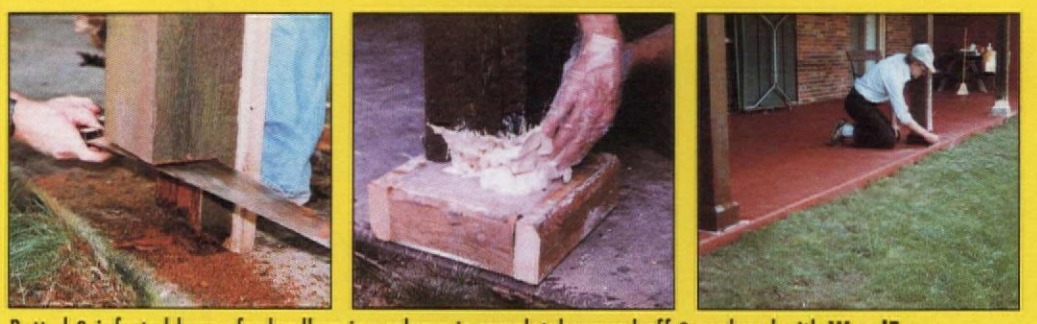
meeting all kinds of specifications for composites, structural and decorative components, indoors and outdoors.

WoodCast: light-weight, impact resistant pourable compound for interior and exterior castings.

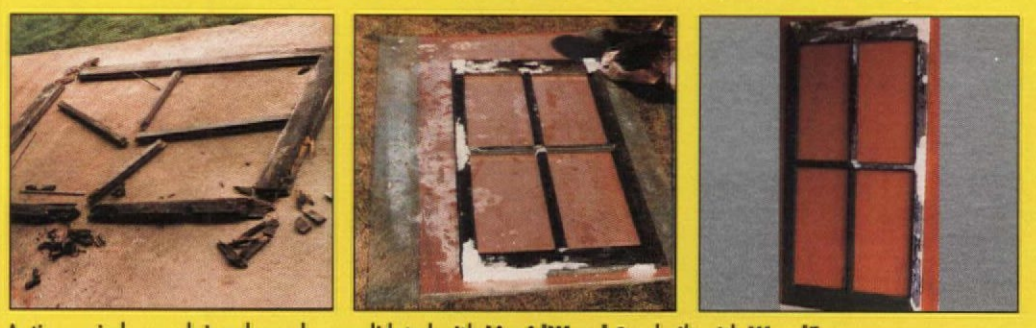
AboCast 8 Series: versatile, clear epoxy casting compounds in a wide range of viscosities, reactivities and other properties.

AboSeal Series: rigid or flexible sealants for most environments.

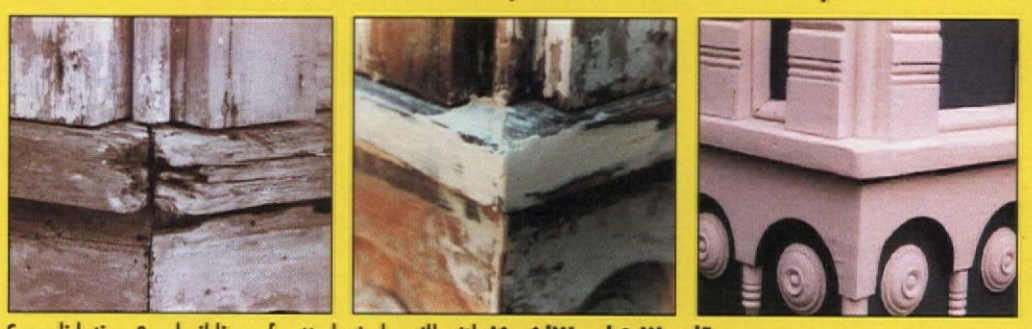
Many other products are also available. Their number increases continuously to meet any new requirement or preference.



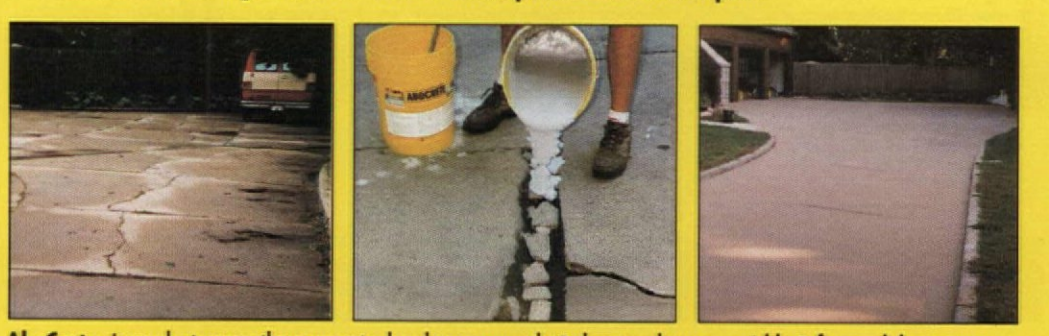
Rotted & infested base of a loadbearing column is completely sawed off & replaced with **WoodEpox.**



Antique window sash is salvaged, consolidated with **LiquidWood** & rebuilt with **WoodEpox.**



Consolidation & rebuilding of rotted windowsill with **LiquidWood** & **WoodEpox.**



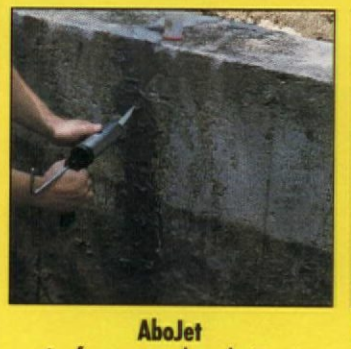
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MasterMold can reproduce capitals, structural & decorative components, statuary & other patterns quickly & cost effectively.



AboJet series for structural crack-injection



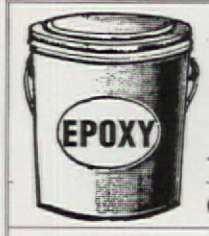
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Website http://www.abatron.com

Describing over 200 of our products. We recommend it for more detailed information any time, without delay.

WRITE IN NO. 1300



TRADITIONAL BUILDING'S *SourceList for* EPOXIES for RESTORATION & REPAIR

COMPILED BY COLE GAGNE

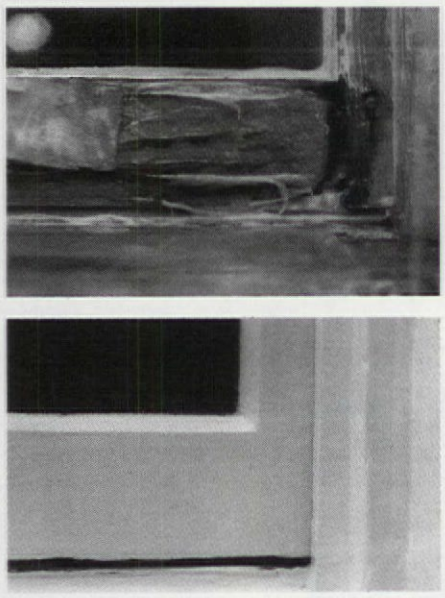
COMPANY	SPECIALTY	Literature	Wood Repair & Filling	Concrete Patching & Resurfacing	Crack Injection	Metal Patching & Filling	Porcelain Resurfacing	Adhesives	Surface Coatings	Moldmaking Materials	Casting Compounds	Custom Formulations	Other
Abatron, Inc. 5501 95th Ave., Dept. TB Kenosha, WI 53144 800-445-1754; Fax: 414-653-2019	Materials to restore, rebuild, resurface, substitute, reproduce wood, metal, concrete, plastics, metal in structures, buildings, art, furniture, equipment, artifacts, windows. Adhesive coatings, strippers, grouts. See website: www.abatron.com	Free Write in No. 1300	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	Technical support
Advanced Repair Technology P.O. Box 510, Dept. TB Cherry Valley, NY 13320 607-264-9040; Fax: 201-659-0335	Specially engineered to the nature of wood, flex-Tec HV will not slump or sag. No need for fillers or microballoons. Controlled mixing system provides consistent results with no waste. Technical support provided by individuals with hands-on experience in preservation.	Free Write in No. 7112	✔										Technical support
ConServ Epoxies / Housecraft Assoc. 7 Goodale Road, Dept. TB Newton, NJ 07860 973-579-1112; Fax: Same as phone	Manufactures and distributes flexible epoxy products: consolidants, adhesives, patching and casting compounds. Wood repair systems and consulting for stabilizing and repairing decayed wood or concrete. Website: www.conservepoxy.com	Free Write in No. 1790	✔	✔									Technical support
Epoxies, Etc. P.O. Box 508, Dept. TB Greenville, RI 02828 401-231-2930; Fax: 401-232-7847	Triggerbond(TM) is a line of epoxy adhesives packaged in convenient dual-barrel syringes, which eliminates weighing and mixing, and delivers product directly to substrate.	Free	✔	✔	✔	✔		✔	✔			✔	
Epoxy Technology, Inc. 14 Fortune Dr., Dept. TB Billerica, MA 01821 800-227-2201; Fax: 978-663-9782	Two-part epoxy system used for restoration and repair of wood, stone, glass, and china. The epoxy can also be used to bond porous materials or fill cracks.	Free Write in No. 7970	✔	✔			✔						
Gougeon Brothers, Inc. P.O. Box 908, Dept. TB Bay City, MI 48707 517-684-7286; Fax: 517-684-1374	The 'West System' brand epoxy (originally designed for wooden boats) is a strong, water-resistant adhesive and coating that can be modified with fillers, special hardeners, or pigments to suit any project, material, or condition.	Free	✔		✔	✔		✔	✔	✔			
Polymeric Systems 723 Wheatland Street, Dept. TB Phoenixville, PA 19460 888-376-9934; Fax: 610-935-7123	Repair, rebuild, and restore in minutes with hand-mixable epoxy sticks. Quikwood for wood; Instacrete for concrete and masonry; Faststeel, Quikaluminum & Quikcopper for metals. All are non-shrinking, solvent- & VOC-free. After cure, can be machined, drilled, tapped, filed, screwed, sawed, sanded, and painted.	Free, Write in No. 1047 for Wood Restoration	✔	✔		✔		✔					
PRG, Inc. P.O. Box 1768, Dept. TB Rockville, MD 20849 301-309-2222; Fax: 301-279-7885	Supplier of consolidating, cosmetic, and structural epoxies for wood repair. Also, moisture meters and low-toxicity Borate wood preservatives.	Free Write in No. 3030	✔										Technical support
Protective Coating Co. 221 S. Third St., Dept. TB Allentown, PA 18102 800-220-2103; Fax: 610-432-5043	Manufacturer of solvent-free wood-restoration products, used to repair superficial to severe wood rot and to rebuild. Also manufactures paste epoxies and putty epoxies for repair of concrete, metal, ceramic, etc.	Free Write in No. 2777	✔	✔	✔	✔		✔					
System Three Resins, Inc. P.O. Box 70436, Dept. TB Seattle, WA 98107 206-782-7976; Fax: 206-782-4426	Formulates, manufactures, and sells epoxy and urethane products for home repair, woodworking, boatbuilding, and industry.	Free Write in No. 2739	✔					✔	✔	✔	✔	✔	
XIM Products, Inc. 1169 Bassett Road, Dept. TB Westlake, OH 44145 440-871-4737; Fax: 440-871-3027	Epoxy coating for refinishing and restoring tub, sink, and shower porcelain.	Free							✔				

EPOXIES PORTFOLIO

For full contact information on these companies, consult the SourceList above.



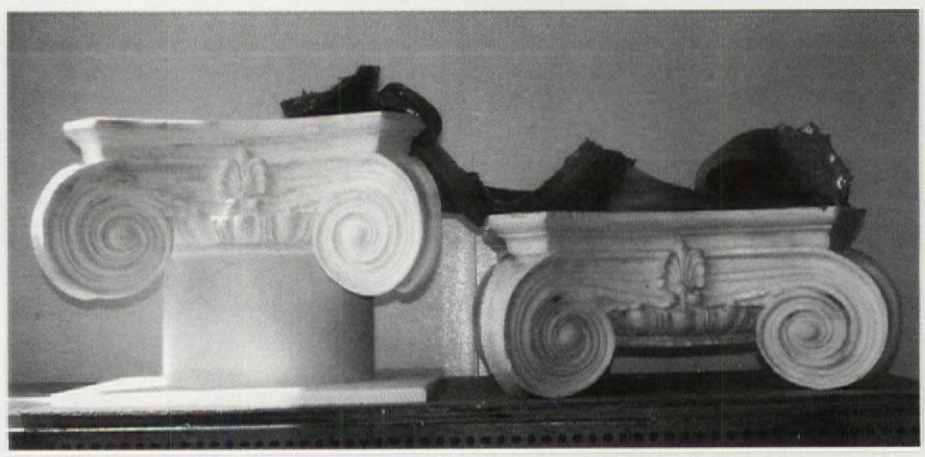
SYSTEM THREE RESINS' premium wood-restoration system is the "Rot Repair Kit." It includes epoxy products SculpWood and RotFix. *Write in No. 2739*



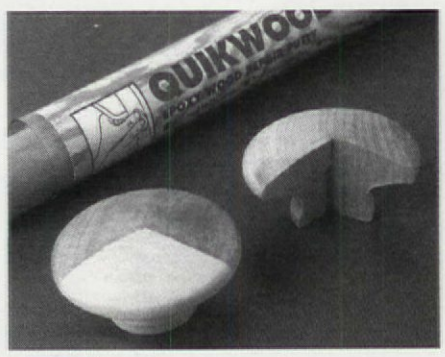
After the decayed wood was removed from this window, the epoxy wood-repair system from ADVANCED REPAIR TECHNOLOGY was applied. Once it cured, it was sanded and painted for a seamless repair. *Write in No. 7112*



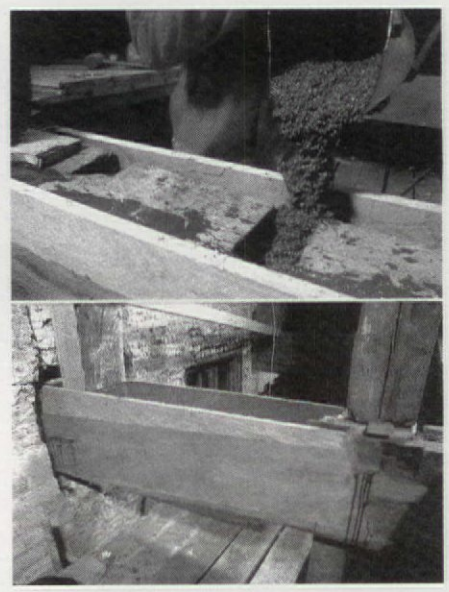
The PC-Woody epoxy paste from PROTECTIVE COATING CO. can be used to replace missing or rotted wood in interior or exterior applications. *Write in No. 2777*



A replica capital (left) was created from the plaster original (right) using MasterMold 12-3 from ABATRON. *Write in No. 1500*



The Quikwood epoxy wood-repair putty from POLYMERIC SYSTEMS can be shaped like modeling clay, with workability for about 20 minutes; after 30 minutes, it has the hardness, density, and color of wood. *Write in No. 1047*



PRG epoxies were used to make structural repairs in this rotted beam-end. *Write in No. 3030*

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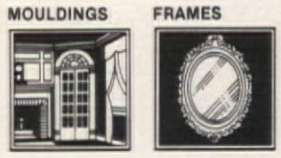
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The Editors

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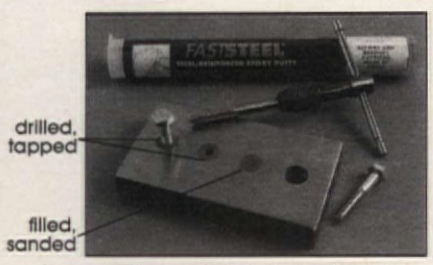
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- ▲ Fix concrete planters, statues and decorative ornaments



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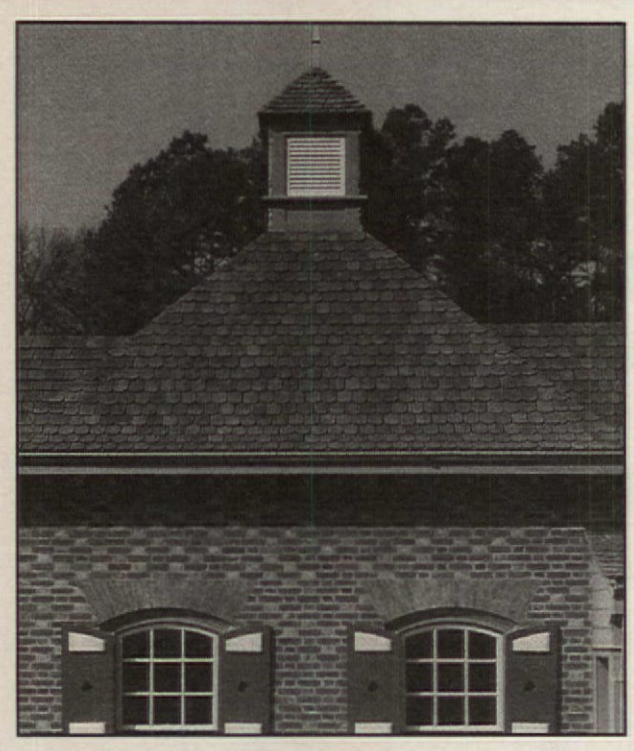
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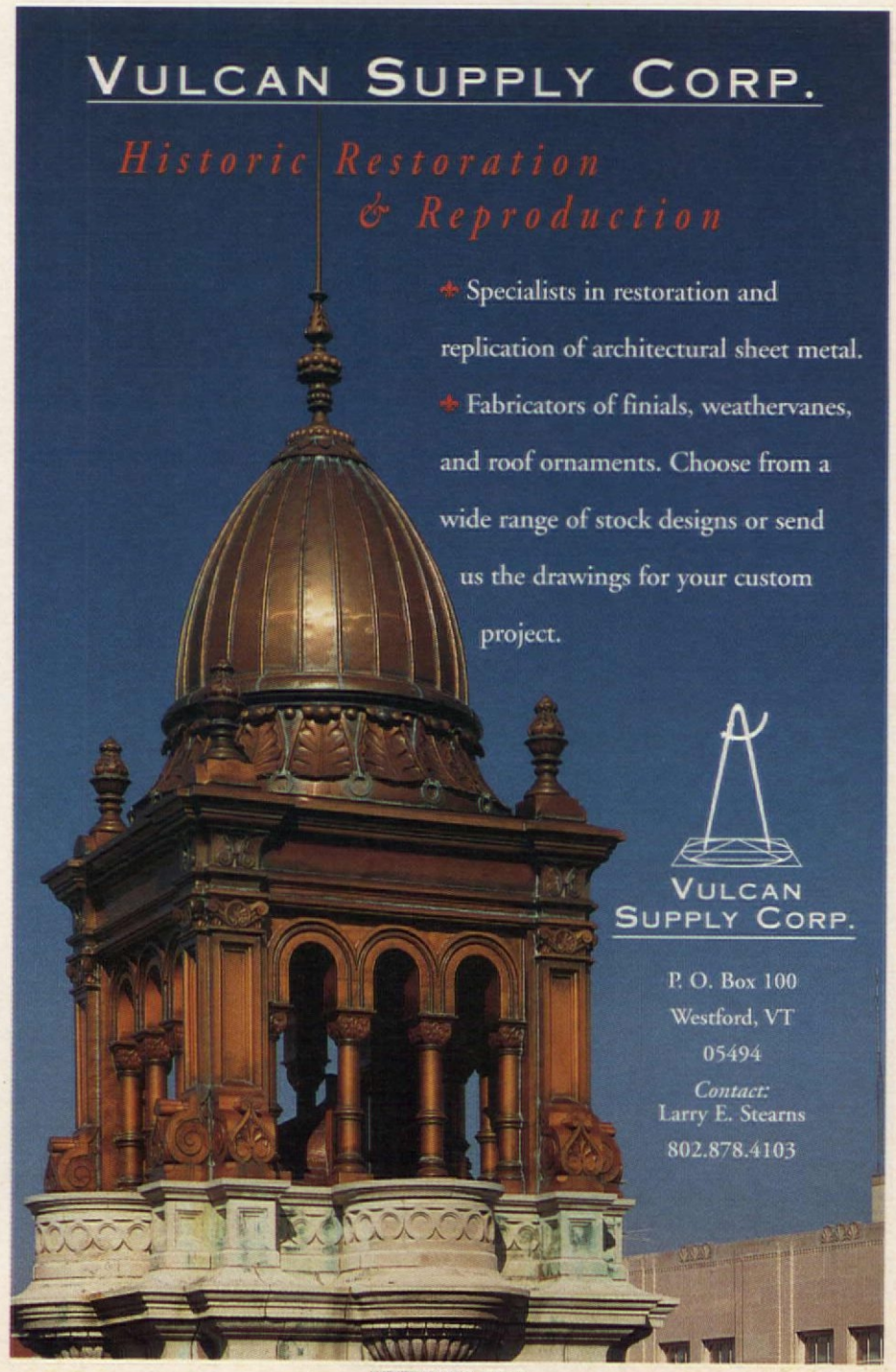
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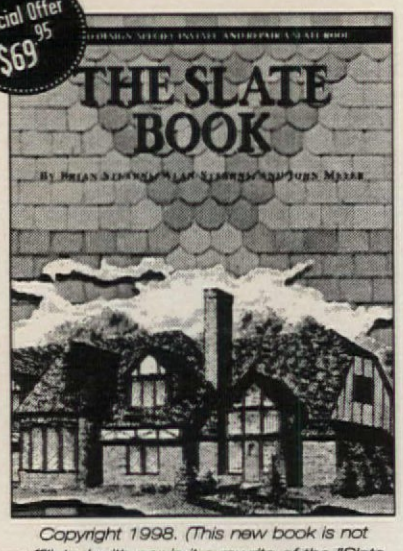


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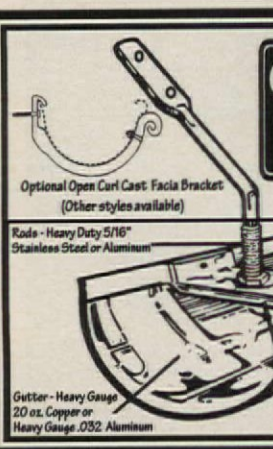
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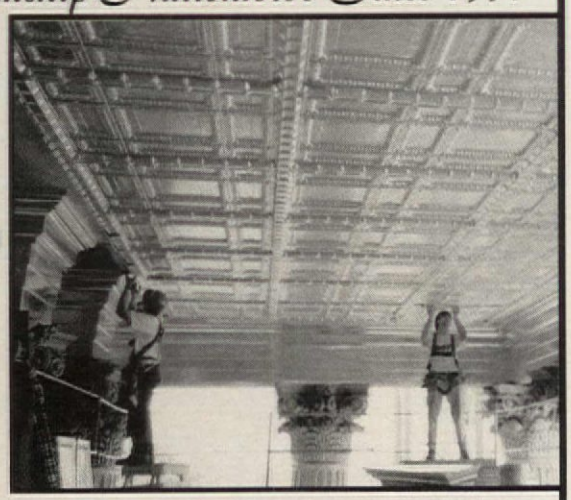
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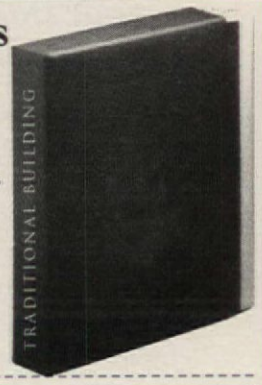
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SourceList 78-82
Portfolio 72-76

THE WELL-APPOINTED DOOR

Elsewhere in this issue you can learn the history of door design and construction in the United States (see Steve Hendricks' article beginning on page 86); but amidst all the data offered is a certain fact which our article omits, namely that a door isn't a door without its hardware. If there are no hinges, knob, or lock on the door, then you might as well have an ironing board propped up in your doorway.

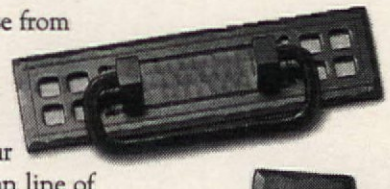
And those items are only the bare necessities — how much enthusiasm can a front door generate when it lacks an escutcheon, knocker or bell, push plate, or mail slot? With the Door Hardware *SourceList* on pp. 78-82, your clients' doors needn't be boring. Whatever the house style — colonial, Federal or Victorian, Art Deco, Craftsman, or contemporary — there are sources for the appropriate fittings. We've compiled listings for manufacturers and/or distributors of new hardware fashioned in historical styles, along with dealers in antique hardware (used and restored items, as well as collections of pristine, never-used vintage hardware).

Brass, bronze, iron, and steel are the most common hardware metals used; but we've also included suppliers of hardware in aluminum, nickel, pewter, and copper, as well as hardware made with glass, wood, porcelain, and even found rock.

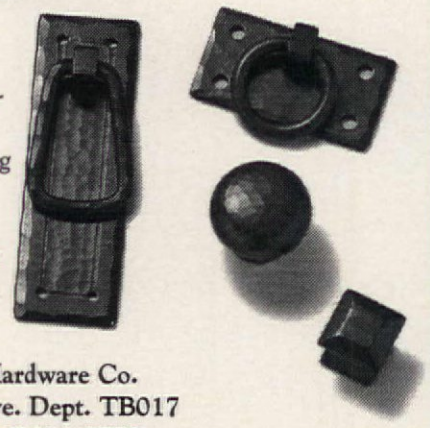
We've listed over 50 suppliers of hard-to-find, period-style hardware that will provide the functionality, aesthetic standard, and tactile satisfaction your client deserves. Regardless of the material, style, age, or function of the hardware you're looking for, our *SourceList* will lead you to just the perfect piece to make your client's door unique.

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DOOR HARDWARE PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 78-82.



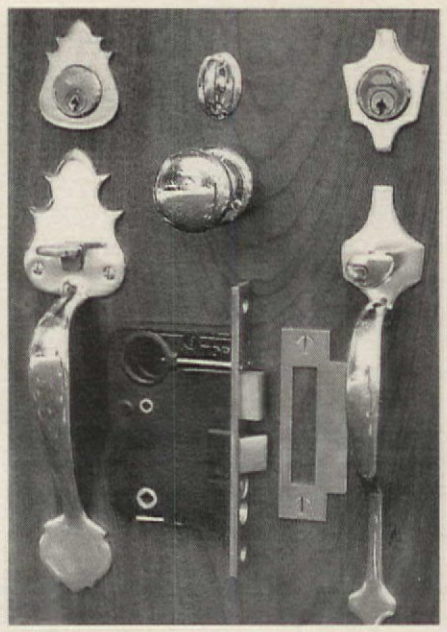
Vintage door hardware, salvaged and fully restored, can always be obtained from EUGENIA'S ANTIQUE HARDWARE. *Write in No. 4310*



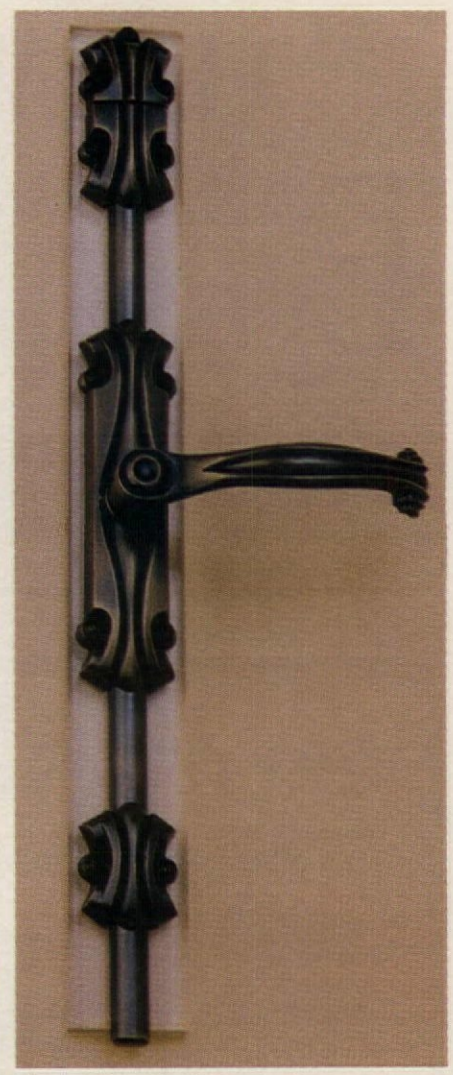
Along with distributing major hardware lines, KATONAH ARCHITECTURAL HARDWARE also custom fabricates items such as this cast-brass doorknob with an antique-gold finish. *Write in No. 122*



Bronze European multi-point door hardware is a specialty of ROCKY MOUNTAIN HARDWARE. *Write in No. 7720*



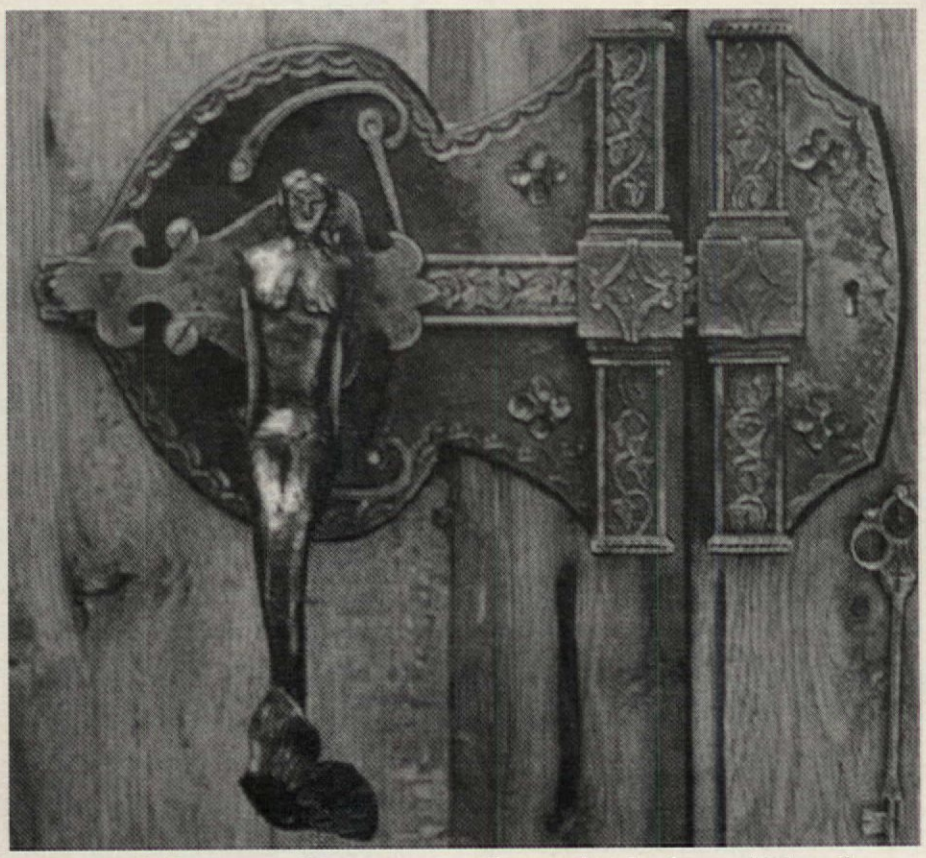
WM. J. RIGBY CO. supplies a bevy of unused antique hardware, such as this fine brass entry set made by Corbin Manufacturing. *Write in No. 8410*



The hand-crafted "Cortina" cremone bolt with lever from BALTICA is available with an antique-bronze finish. *Write in No. 411*



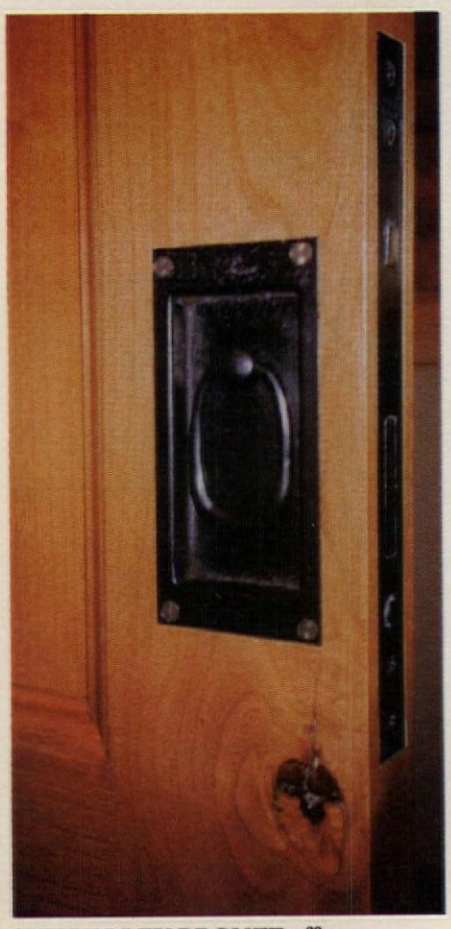
This amethyst knob is from E.R. BUTLER & CO.'s collection of early American pressed hand-ground crystal door and cabinet knobs. *Write in No. 2260*



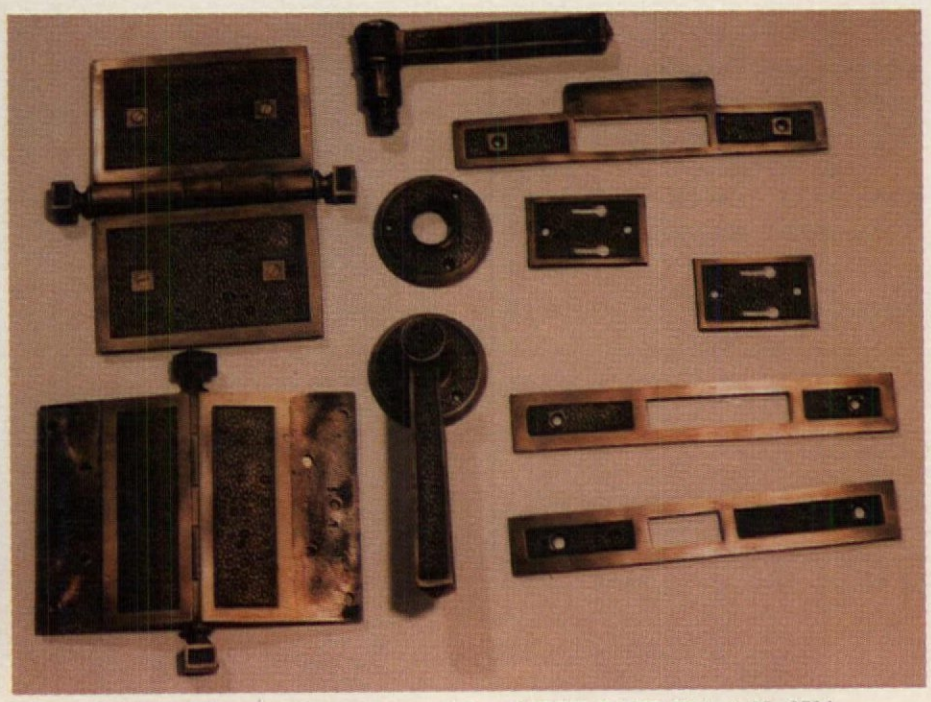
Masterpiece locks are one of the many types of custom iron hardware which can be fabricated by ARTIST IN IRON. *Write in No. 579*



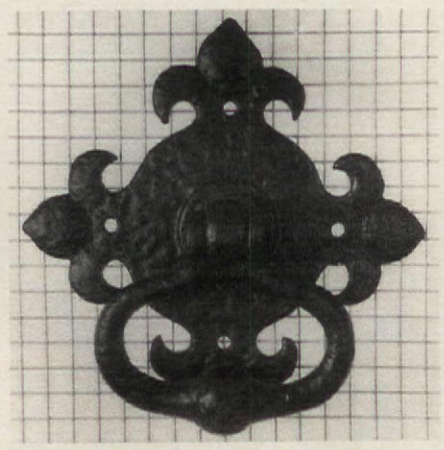
The "Colonial Iron" series from ACORN MANUFACTURING — which includes the strap hinges, handle, and door knocker shown here — features the flat, smooth appearance and bean and spear designs typical of 18th-century American hardware. *Write in No. 1690*



SUN VALLEY BRONZE offers a complete line of pocket-door hardware in solid bronze, utilizing a traditional full mortise case. *Write in No. 136*



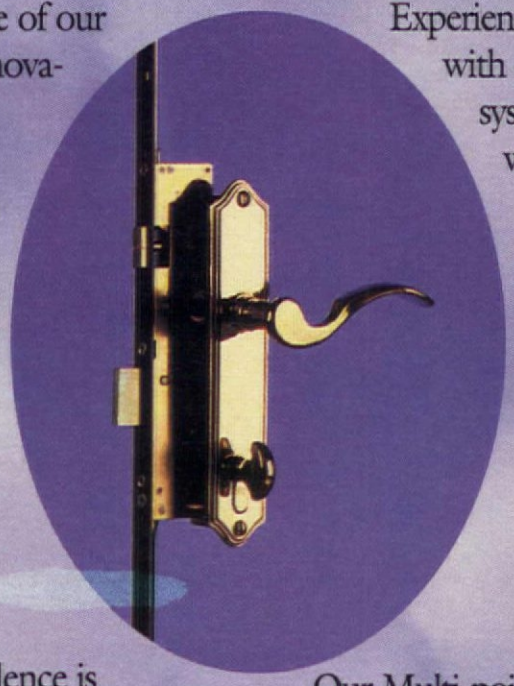
The replication of door hardware is a specialty of MAX-CAST. *Write in No. 2704*



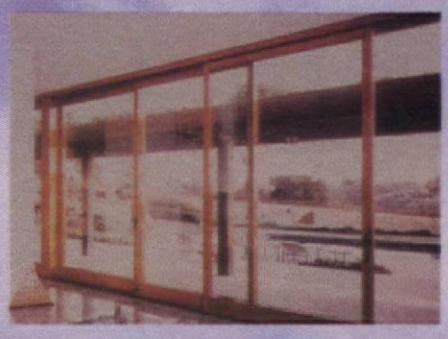
Ring handles are used in place of knobs or levers to activate locks on heavy entrance doors. Shown is item #658, one of many offered by MAGUIRE IRON CORP., which has an 8-in.-wide rose and 5-in.-wide handle. *Write in No. 7600*

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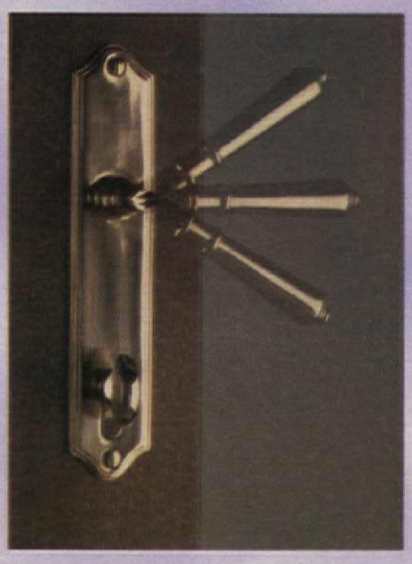
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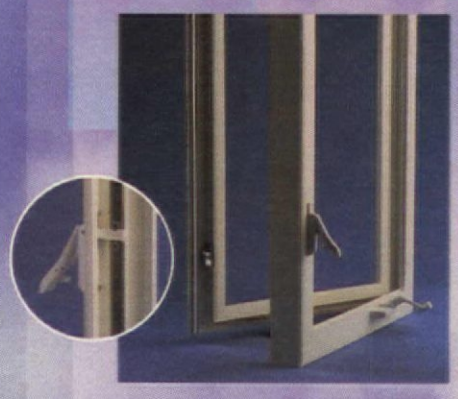


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DOOR HARDWARE PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 78-82.



Found rock is cast into the bronze door hardware created by ROKNOB, resulting in a unique and attractive artwork which is also fully functional. *Write in No. 1262*



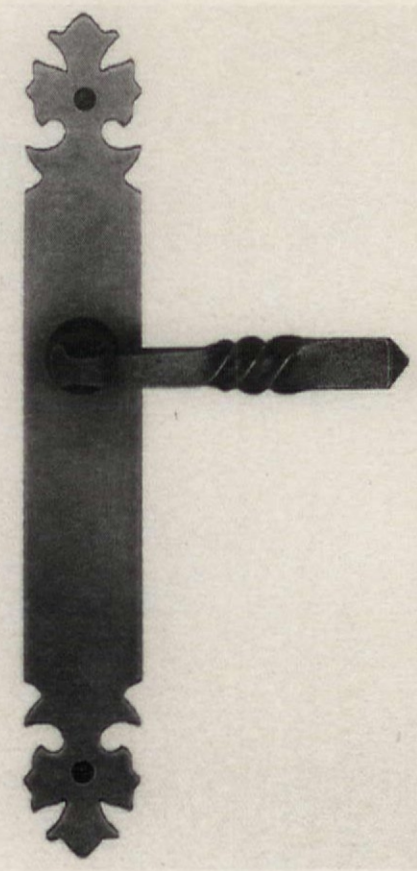
French-style pocket-door hardware is only one example of the array of salvaged items available from OLDE GOOD THINGS. *Write in No. 494*



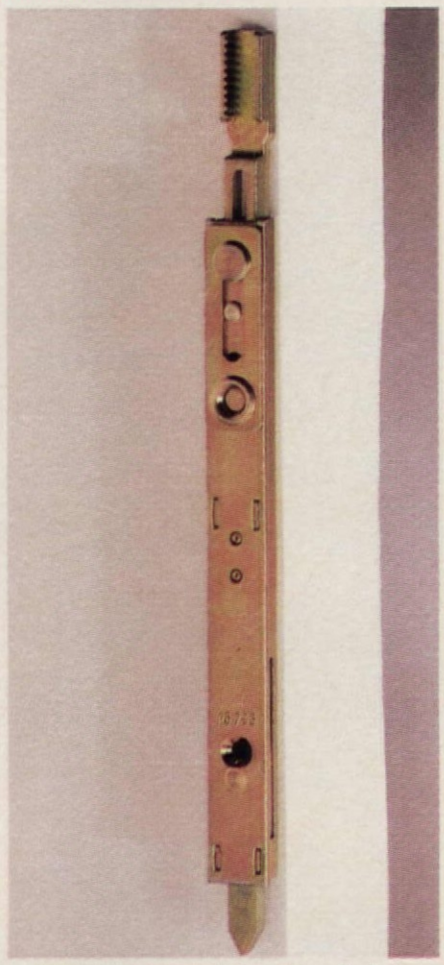
Custom door hardware from CELLINI ARTISTIC HARDWARE is available in cast iron, wrought iron, and hand-chased brass.



LB HARDWARE has a line of genuine "Limoges" porcelain and steel items in door and cabinet hardware, as well as bathroom accessories. *Write in No. 1332*



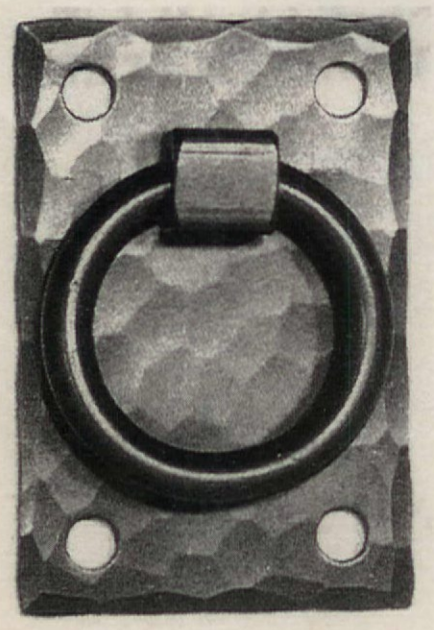
The wealth of hand-forged decorative door hardware from BOUVET includes Set #2004: escutcheon #1205 and lever #1009. *Write in No. 1620*



G-U HARDWARE's New Breed of Security line includes the "Wolverine" Shoot Bolt system, with double-reinforced shoot bolts at the top and bottom. *Write in No. 7060*



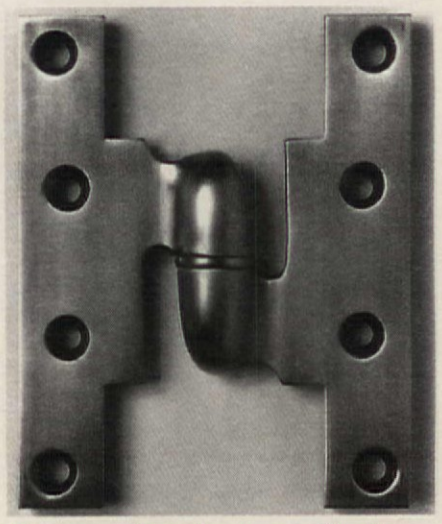
Baldwin is one of the more than 30 lines of decorative hardware available from ADDKISON HARDWARE. *Write in No. 320*



Hammered-style door hardware from CRAFTSMEN HARDWARE, such as the #C-341-C knocker shown here, comes complete with pyramid-head nails, patinated to match the particular item. *Write in No. 6980*



Along with the familiar latches, locks, hinges, and bolts, KAYNE & SON CUSTOM HARDWARE can also produce dazzling door art such as this tree design, which features a brass-over-steel trunk and forged copper apples. *Call 828-667-8868 for more information*



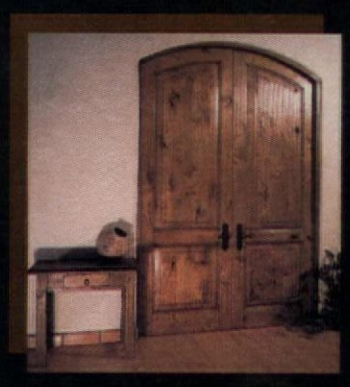
The array of brass hardware offered by NANZ includes the Olive Knuckle Hinge, 5 in. high x 4 in. wide. *Write in No. 1150*

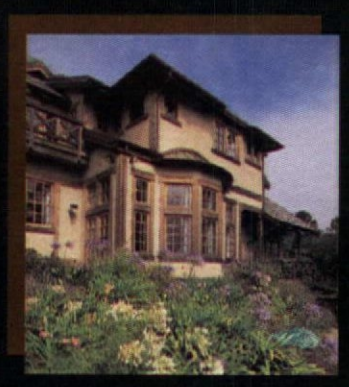
Introducing Southwest Door Company's newest addition to their full line of hardware

the Pioneer Series

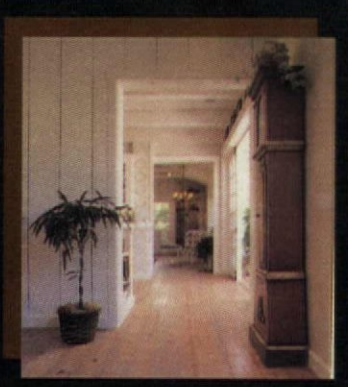












Southwest Door Company continues to build on their reputation as a high quality custom-shop producer of fine hardware products with their latest development, the Pioneer Series. A specialized sandcast-bronze finish designed to weather and mature with age, along with a full range of functions, combine to make the Pioneer Series an attractive and integral hardware solution for every situation. Equally reputable are Southwest Door Company's entire product line of doors, windows, cabinet-fronts and flooring that remain unmatched in craftsmanship, custom capabilities and quality of materials. So ask your dealer for details on Southwest Door's new Pioneer Series hardware and other crafted goods.

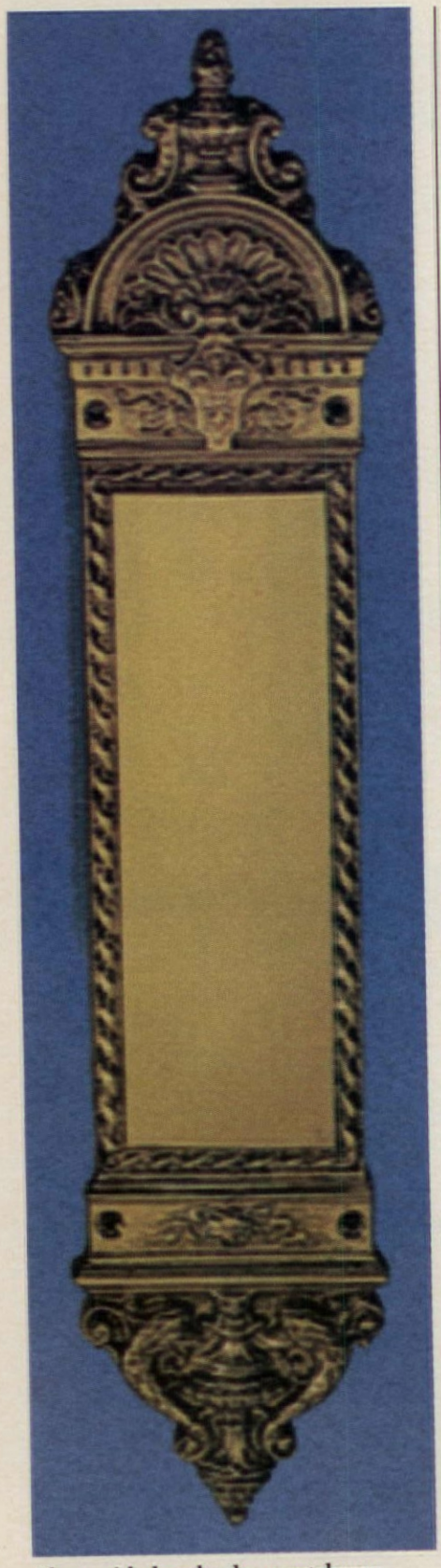
SOUTHWEST DOOR CO.

DOORS-WINDOWS-HARDWARE-CABINETS-FLOORING
9280 East Old Vail Road, Tucson Arizona 85747
Phone 520.574.7374 Fax 520.574.7375

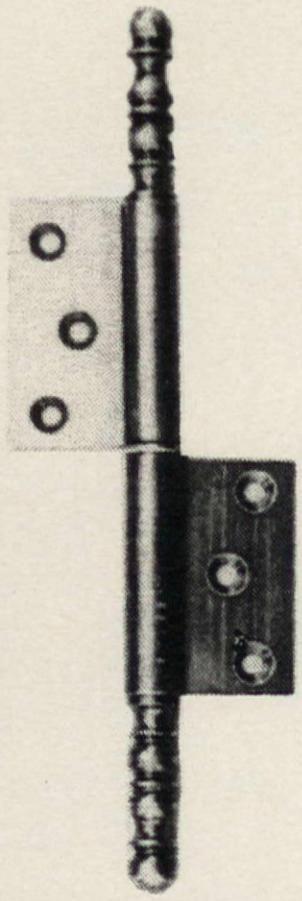
WRITE IN NO. 5570

DOOR HARDWARE PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 78-82.



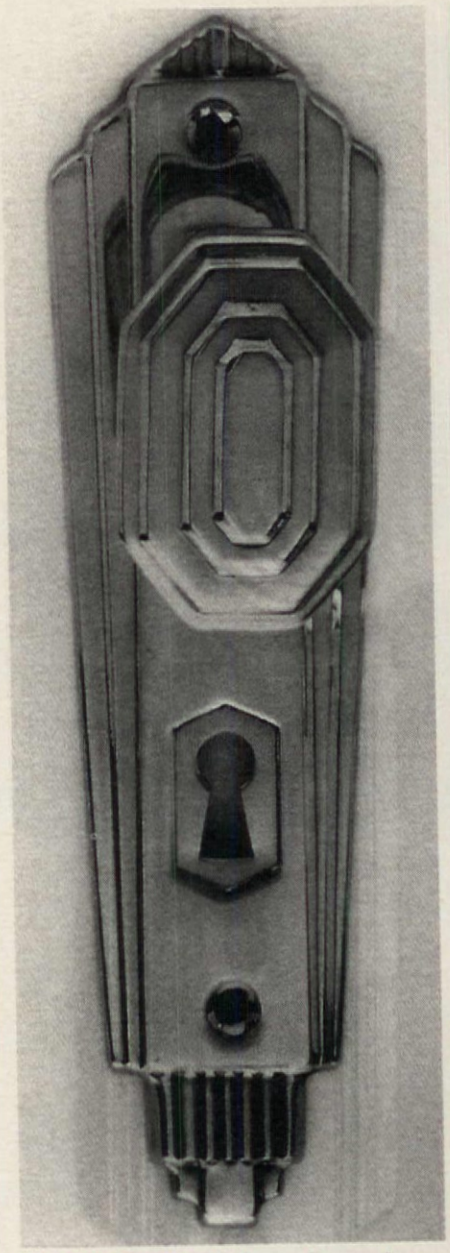
Along with door knobs, escutcheons, hinges, and locks, SIGN OF THE CRAB also offers an array of push plates, including item #I0095, shown here. *Write in No. 7400*



GERBER HINGE offers an array of door hinges; for flush doors, the selection includes item #01.157, a brass hinge that measures 6-3/4 in. high. *Write in No. 2540*



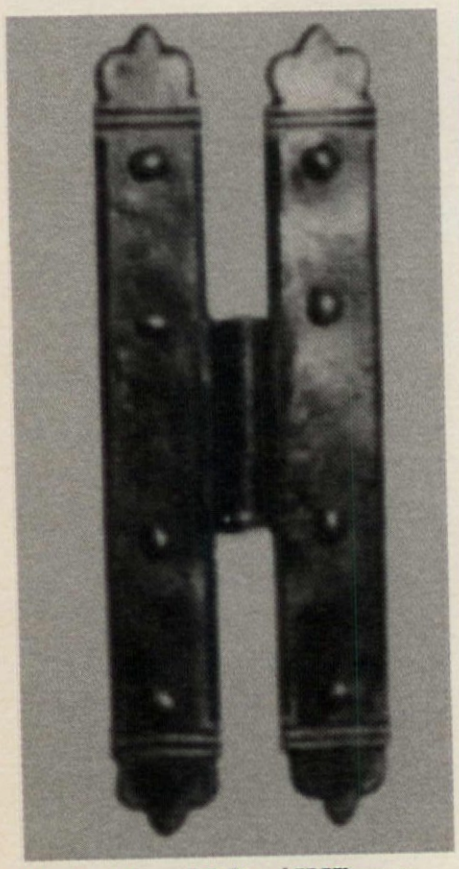
Cast-iron hinge #V51-400, which measures 4x4 in. and features decorated steeple-tip finials, is just one of the many Victorian-styled hardware items offered by BALL & BALL. *Write in No. 2930*



CROWN CITY's plethora of reproduction door hardware includes the Art Deco-style "Metropolis" escutcheon and knob, #236B. *Write in No. 432*



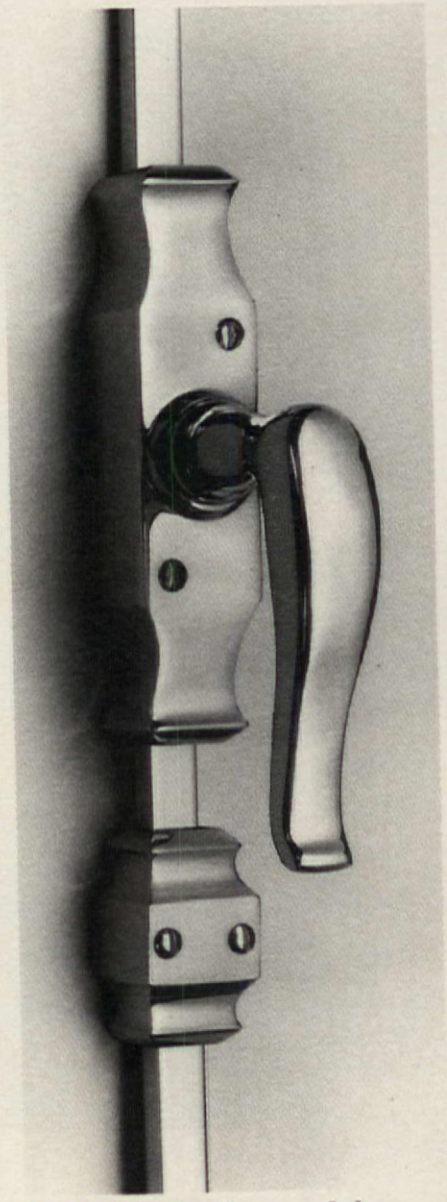
THE BRASS KNOB specializes in rare and unusual antique hardware, such as these cut-crystal doorknobs, complete with their original cast-brass roses. *Write in No. 1289*



The hand-forged Foliated H Hinge or Queen Anne, #H15, is one of many iron hinges available from LIGHTING BY HAMMERWORKS. *Write in No. 5090*



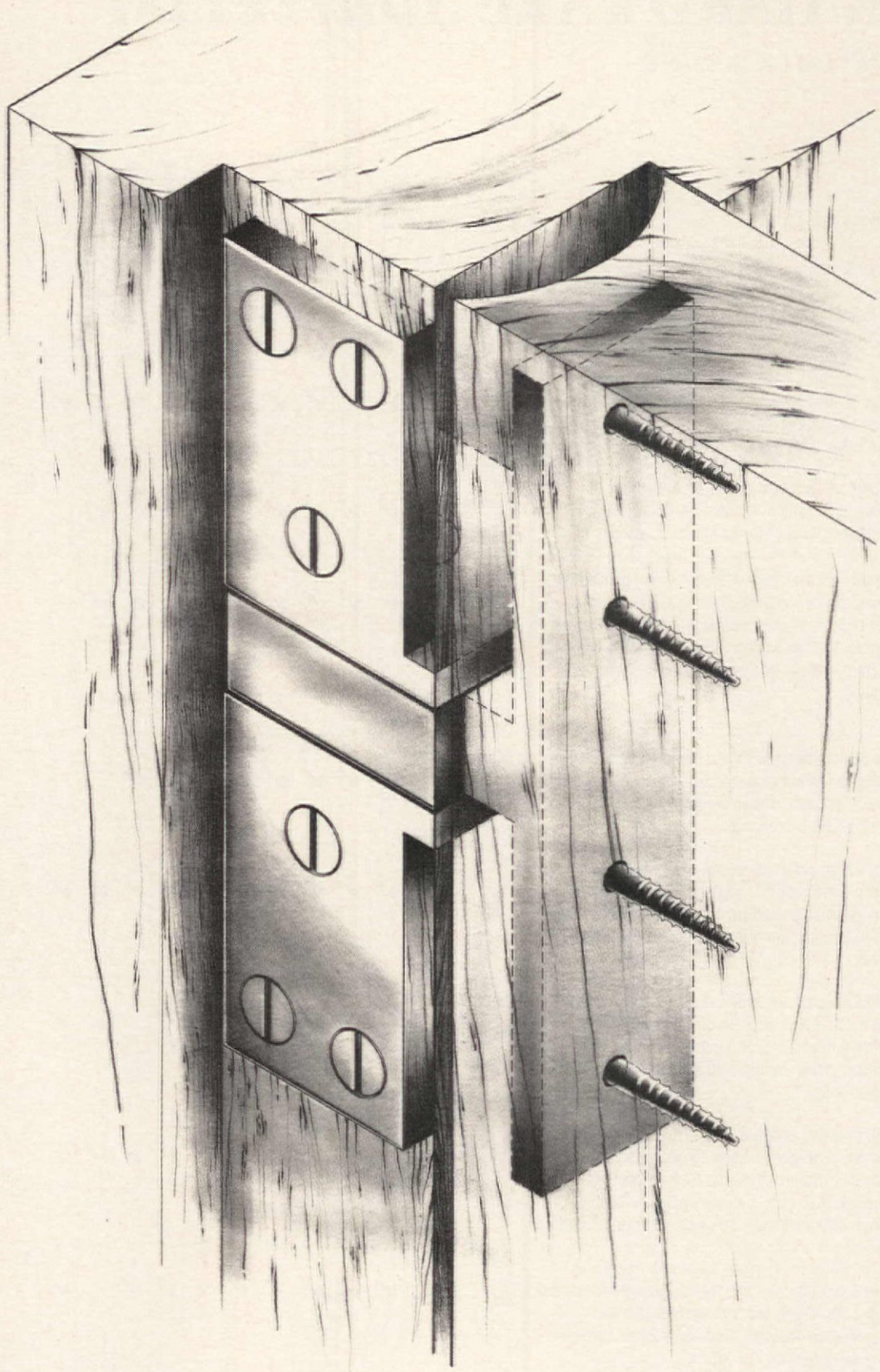
Originally designed for gates, the "Boss Hinge" from INTERSTATE MANUFACTURING ASSOCIATES is available in several models and styles.



The CB800 series of cremone bolts from PHELPS COMPANY ARCHITECTURAL SPECIALTIES features a heavy-duty, precision-machined rack-&-pinion operating mechanism. *Write in No. 6001*



ARCHITECTURAL IRONWORKS' thumbgrip door handle has a powder-coated finish and will resist rust and corrosion regardless of climate. *Write in No. 540*



E. R. BUTLER & CO.

THE HARMON (RECESSED) HINGE

NAMED FOR ITS ENGLISH INVENTOR, the Harmon hinge is also known as a recessed or pocket pivot hinge. No part of the hinge projects beyond the face of a door in either its open or closed position. This allows the door to swing clear of its opening and fold back at a right angle to its closed position. If desired, the door can open into a pocket to form a deep paneled reveal. The Harmon hinge complements both traditional and contemporary architectural styles. E.R. Butler & Co.'s Harmon hinge operates on a non-contact bearing system and is available in two grades: standard plain bearing or heavy-duty caged bearing. To carry doors of all weights and sizes, our Harmon hinges are manufactured from an exceptionally strong magnesium brass alloy. Hinge dimensions vary according to door thickness. Standard hinges are available for 1 ⅜, 1 ¾, 2, 2 ¼, 2 ½, 2 ¾ and 3 inch thick doors. Additional sizes may be specially ordered. Harmon hinges are available in all standard, custom plated and patinated finishes, and in stainless steel for special applications.

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TRADITIONAL BUILDING'S DOOR HARDWARE *SourceList*

CSI# 08710

COMPILED BY COLE GAGNE

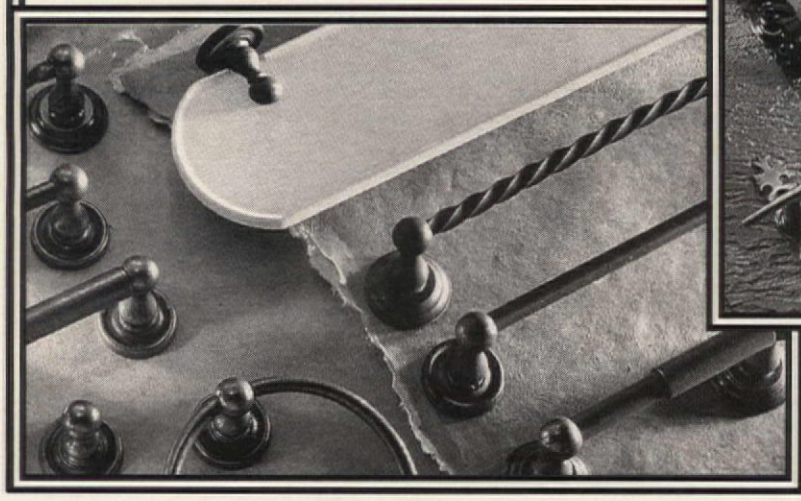
COMPANY	SPECIALTY	Literature	Latches	Knobs/Escutcheons	Mortise Locks	Box Locks	Hinges	Door Knockers	Door Bells	Push Plates	Lever Handles	Cremone Bolts	New/Antique/ Unused Old	Restoration	Residential/ Commercial	Other	Materials
Acorn Forged Iron **457 School St., Box 31, Dept. TB** **Mansfield, MA 02048** **508-339-4500; Fax: 508-339-0104**	Manufactures a wide range of Early American forged-iron and -stainless builder's hardware, including hinges, latches, slide bolts, pulls, lever handles, and hardware for shutters and wood gates.	Free Write in No. 1690	✔	✔	✔	✔	✔	✔	✔	✔	✔		N		R/C	Mailboxes, kick plates	Iron
Addkison Hardware Co. **P.O. Box 102, Dept. TB** **Jackson, MS 39205** **800-821-2750; Fax: 601-354-1916**	This company, established in 1925, has over 30 lines of decorative and utility hardware, including door and shutter hardware in a variety of metals and other materials.	Free Write in No. 320	✔	✔	✔	✔	✔	✔		✔	✔	✔	N		R/C		Brass, bronze, steel, cast iron, stainless steel
Architectural Ironworks **12 Bisbee Court, Dept. TB** **Santa Fe, NM 87505** **505-438-1864; Fax: 888-438-0033**	Variety of aluminum and bronze hardware for doors and cabinets in Classic and American Southwest styles. Also, bathroom accessories.	Free Write in No. 540	✔	✔	✔	✔		✔	✔	✔	✔		N		R/C		Aluminum, bronze
Architectural Products by Outwater **P.O. Box 347, Dept. TB** **Wood-Ridge, NJ 07075** **800-835-4400; Fax: 800-835-4403**	Supplier of over 35,000 ready-to-ship standard & innovative building-component product essentials in numerous categories, including interior/exterior architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware & lighting.	Free Write in No. 1215	✔	✔	✔	✔	✔	✔		✔	✔	✔	N		R/C	Entry sets, door stops & viewers, barrel bolts, kick plates, brass letters & numbers, letter slots, pulls, restoration hardware	Brass with a variety of finishes
Architectural Resource Center **557 Old Turnpike Rd., Dept. TB** **Northwood, NH 03261** **800-370-8808; Fax: 603-942-7465**	Builders hardware for doors, windows, cabinets, millwork. Premium-quality window pulleys in cast bronze or brass. Custom weights. Awning hardware, window locks, and more.	Free Write in No. 1670	✔	✔	✔	✔	✔	✔	✔	✔			N		R/C		Brass, bronze
Artist in Iron **P.O. Box 207, Dept. TB** **Liberty Corner, NJ 07938** **732-560-8199; Fax: Same as phone**	Blacksmith artist specializes in the design and production of custom forged bronze and wrought-iron masterpiece locks, hardware, accents, lighting, and architectural work; for high-end residential needs.	Free Write in No. 579	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	N	✔	R/C	Masterpiece locks	Bronze, iron
Ball & Ball Hardware **463 W. Lincoln Hwy., Dept. TB** **Exton, PA 19341** **610-363-7330; Fax: 610-363-7639**	Manufactures historically accurate copies of 18th-, 19th-, & 20th-century builder's hardware and lighting. Broad line of furniture hardware and fireplace tools; repairs; antique hardware; custom reproductions.	Free Write in No. 2930	✔	✔	✔	✔	✔	✔			✔	✔	N/A	✔	R		Hand-forged iron, brass, cast iron, bronze
Baltica **P.O. Box 977, Dept. TB** **Mattapoisett, MA 02739** **508-763-9224; Fax: 508-763-4305**	Hand-crafted, European-made, custom door hardware, cremones, hinge finials, switchplates. Patented designs: Authentic Gothic, Baroque, Moderne, Georgian, Country Estate. Authorized showrooms worldwide. See website: www.baltica.com.	Free Write in No. 411		✔			✔	✔	✔	✔	✔	✔	N		R/C	Custom pocket-door pulls	Brass, bronze, nickel, pewter
Bathroom Machineries, DEA **495 Main Street, Dept. TB** **Murphys, CA 95247** **209-728-2031; Fax: 209-728-2320**	Early American, Victorian bathroom fixtures and accessories. Antique and reproduction clawfoot tubs, high-tank toilets, pedestal sinks; solid-brass reproduction Victorian door and cabinet hardware. Original light fixtures. Mirrors.	Free Write in No. 1725	✔	✔	✔	✔	✔	✔	✔	✔		✔	N	✔	R	Transom hardware	Brass, cast iron
Bouvet, Inc. **540 De Haro Street, Dept. TB** **San Francisco, CA 94107** **415-864-0273; Fax: 800-282-6883**	Decorative-hardware company, est. 1884, offers a wide selection of hand-forged iron hardware: door pulls, levers, bolts, knockers, and cabinet hardware. The products are made in France and adapted to U.S. standards.	Free Write in No. 1620	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	N/A		R/C		Pewter, steel, brass
Bow House/BowBends **P.O. Box 900, Dept. TB** **Bolton, MA 01740** **978-779-6464; Fax: 978-779-2272**	Maker of exotic garden structures, including bridges, gazebos, arbors, follies, privies, pavilions, and more. Also, maker of an exterior box lock of modest size and price.	Free Call for more information				✔									R		Wrought iron
Brandywine Valley Forge **P.O. Box 1129, Dept. TB** **Valley Forge, PA 19482** **610-948-5116; Fax: Same as phone**	Restoration blacksmiths offering stock, custom, and semi-custom hardware for interior and exterior applications; specialize in shutter hardware; wide range of regional and period variations.	Free Write in No. 302	✔	✔	✔	✔	✔	✔	✔				N	✔	R/C		Forged steel
Brass Knob **2311 18th St. NW, Dept. TB** **Washington, DC 20009** **202-332-3370; Fax: 202-332-5594**	Two locations offer a large variety of old-house parts, including chandeliers, doors, hardware, plumbing, ironwork, mantels, radiators, fencing, & art glass. Specialist in antique & previously owned door hardware of all styles.	Free Write in No. 1289	✔	✔	✔	✔	✔	✔	✔	✔	✔		A	✔	R/C		Brass, bronze, iron, glass, ceramic
Cellini Artistic Hardware **1694 SE Village Green, Dept. TB** **Port Saint Lucie, FL 34952** **561-337-4855; Fax: 561-337-3856**	High-end, unique, custom wrought-iron and hand-chased brass hardware for doors, cabinets, and furniture.	Free	✔	✔	✔		✔	✔	✔	✔	✔	✔	N		R		Cast iron, wrought iron, brass, semi-precious stones
Craftsmen Hardware Co. **P.O. Box 161, Dept. TB** **Marceline, MO 64658** **660-376-2481; Fax: 660-376-4076**	Arts & Crafts-style hand-hammered copper, brass, and bronze sash lifts; custom hardware, including drapery hardware; Craftsmen air grilles in 12 standard sizes, up to nominal duct size of 20x20 in.	Free Write in No. 6980	✔	✔	✔	✔	✔	✔	✔	✔	✔		N		R/C	House numbers, mail slots, mailbox, hinge tails, lighting	Hand-hammered copper
Crown City Hardware Co. **1047 N. Allen Ave., Dept. TB** **Pasadena, CA 91104** **626-794-1188; Fax: 626-794-2064**	Wide selection of hardware, including glass knobs, bin pulls, door and window hardware; styles include Victorian and Arts & Crafts.	Free Write in No. 432		✔	✔	✔	✔	✔	✔	✔			N		R	Letter slots	Brass
Decorum, Inc. **231 Commercial St., Dept. TB** **Portland, ME 04101** **207-775-3346; Fax: 207-775-3038**	New and antique decorative hardware and accessories, clawfoot tubs, slate sinks, old stoves, pedestal sinks, lighting, doors, windows, and more.	Free	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	N/A/U	✔	C	Storm-door hardware	Brass, bronze, iron, stainless

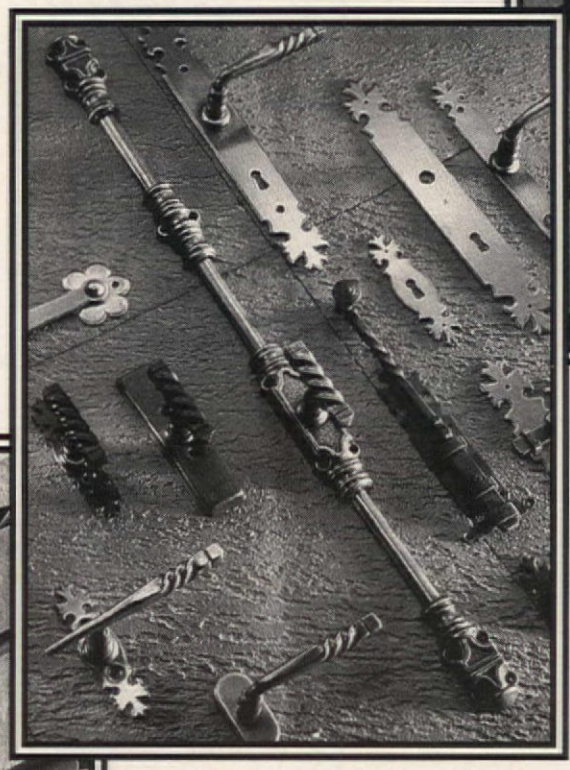
Bring a Touch of France

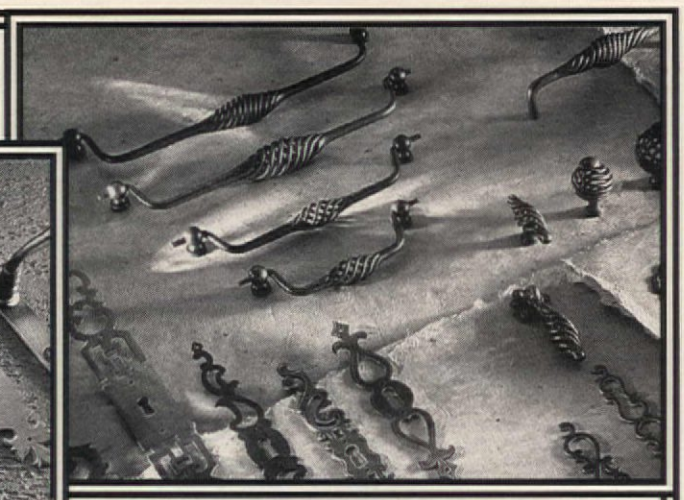
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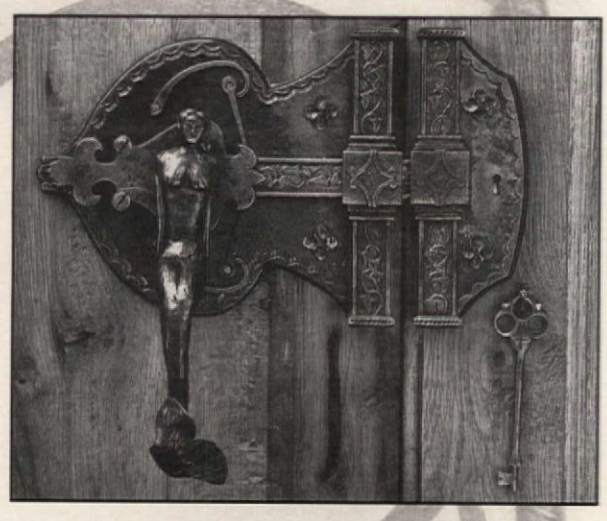
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The complete source of custom hand forged wrought iron and bronze for all your high end residential and commercial projects.

Superbly crafted authentic joinery and hand hammered finishes which duplicate old world blacksmithing .



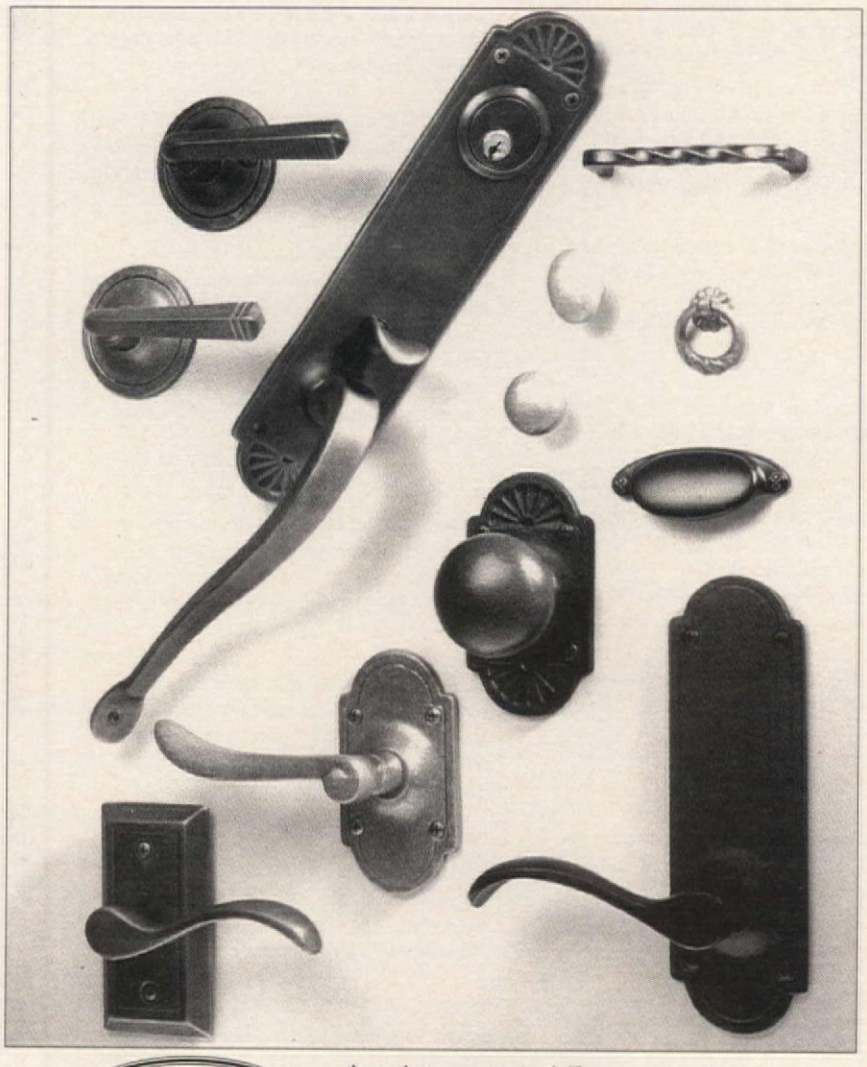
Robert Frieber
Artist In Iron

PO Box 207
Liberty Corner, NJ 07938
Phone/Fax 732-560-8199
E-mail: artist-in-iron@usa.net

WRITE IN NO. 579

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For classic door hardware and accessories, uncompromised in quality and durability, let Architectural Ironworks provide your complete hardware package. Available in Black, Pewter and Solid, Oil-Rubbed Bronze.



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WRITE IN NO. 540

TRADITIONAL BUILDING'S DOOR HARDWARE *SourceList*

CSI# 08710

COMPILED BY COLE GAGNE

COMPANY	SPECIALTY	Literature	Latches	Knobs/Escutcheons	Mortise Locks	Box Locks	Hinges	Door Knockers	Door Bells	Push Plates	Lever Handles	Cremone Bolts	New/Antique/ Unused Old	Restoration	Residential/ Commercial	Other	Materials
E.R. Butler & Co. **75 Spring St., 5th Fl., Dept. TB** **New York, NY 10012** **212-925-3565; Fax: 212-925-3305**	Custom manufacturer, importer, and distributor of premium-quality brass, bronze, stainless-steel, and wrought-iron hardware for doors, windows, and furniture; hardware repair and custom finishes; plumbing and bathroom fixtures.	Free Write in No. 2260	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	N	✔	R/C		Brass, bronze, stainless steel, wrought iron, variety of custom finishes
Eugenia's Antique Hardware **5370 Peachtree Road, Dept. TB** **Chamblee, GA 30341** **800-337-1677; Fax: 770-458-5966**	Authentic antique hardware, such as curtain tie-backs, door knockers, hinges, door plates, rosettes, furniture hardware, and twist bells. Vintage bathroom accessories in nickel-plated brass and porcelain.	Free Write in No. 4310	✔	✔	✔	✔	✔	✔	✔	✔	✔		A/U		R/C	Transom hardware, door bolts	Iron, brass, nickel-plate
G.U. Hardware, Inc. **11761 Rock Landing Dr., Ste. M6** **Newport News, VA 23606** **800-927-1097; Fax: 757-873-1298**	Multi-point door-locking hardware combines traditional look with high security. Tilt-turn hardware, large sliding systems, bi-fold door systems, multi-lock hardware for casements, weatherstripping, window locks, transom operators.	Free Write in No. 7060		✔	✔						✔	✔	N		R	Multipoint locking systems	Steel, brass
Gerber Hinge Co. **647-649 N. Fairfax Ave., Dept. TB** **Los Angeles, CA 90036** **323-651-0976; Fax: 323-655-8533**	Lift-off hinges, barrel hinges, imported French iron and other European period hardware; casters, decorative nails, and more. Large inventory in Los Angeles warehouse. Finishes on iron and brass.	Free Write in No. 2540		✔	✔	✔	✔	✔	✔	✔	✔	✔	N/A		R/C	Lift-off	Brass, iron
Golden Lion, Inc. **3910 Minerva Ave., Dept. TB** **Los Angeles, CA 90066** **310-398-2848; Fax: 877-398-2848**	Imports lines of quality European hardware for furniture and residential use, from handmade wrought iron to the finest hand-crafted brass hardware line from maison Bricard.	Free Write in No. 115	✔	✔	✔	✔	✔	✔		✔	✔	✔	N/A		R/C	Large strap hinges, big nails, sliding bolts	Iron, brass, bronze
H.T. Sales Company, Inc. **718 10th Ave., Dept. TB** **New York, NY 10019** **212-265-0747; Fax: 212-262-0150**	Fine brass knobs, levers, locks, plates, and hooks; distributors many of the best names in architectural, commercial, and decorative hardware; custom castings and fabrication; professional hardware consultants and locksmiths.	Free Write in No. 286	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	N		R/C	Kick plates, numbers, door knockers, door bolts	Brass, bronze, stainless steel, aluminum, iron
Hardware Solution **2463 West Pembroke Ave., Dept. TB** **Hampton, VA 23661** **757-247-0855; Fax: 757-247-0895**	Specialist in multi-point doors & windows. Customizes client's trim hardware to enable the trim to operate non-intended multi-point doors & windows. Distributor for G-U Hardware.	Free Write in No. 2796		✔	✔		✔				✔	✔	N		R	Customized trim hardware	Steel, brass
Hardware Technologies, Ltd. **205 E. Blackhawk Dr., Dept. TB** **Fort Atkinson, WI 53538** **920-563-2626; Fax: 920-563-4408**	Multipoint locking hardware for sliding and swing doors, including lever sets, cylinders, hinges, and interior locksets to match your exterior hardware. Also, window hardware.	Free		✔	✔		✔				✔		N		R	Multipoint locking hardware	Brass, stainless steel, aluminum
Imperial Decorative Hardware, Inc. **1429 W. Collins Ave., Dept. TB** **Orange, CA 92867** **800-685-9190; Fax: 800-397-1330**	Supplier of a wide spectrum of solid-brass architectural and decorative hardware in standard and special finishes: oil-rubbed bronze, antique nickel, bright and satin nickel, etc.; competitive prices.	Free	✔	✔				✔		✔	✔		N/U		R/C	Surface bolts, house numbers, mail slots, sliding-door hardware	Brass
Interstate Manufacturing Assoc. **169 Sunapee St., P.O. Box 808, Dept. TB** **Newport, NH 03773** **800-667-9101; Fax: 603-863-3811**	Source of ornamental door hinges and custom hardware.	Free					✔						N		R		Steel, aluminum
James, Ned - Architectural Metalworks **83 Scott Rd., Dept. TB** **Ashfield, MA 01330** **413-625-2625; Fax: 413-625-0190**	Custom blacksmithing and coppersmithing (especially complex jobs requiring different techniques): lanterns, chandeliers, door hardware, furniture, grilles, gates, railings. Also, restoration work.	Free Write in No. 3060	✔				✔	✔		✔	✔		N	✔	R	Custom hardware	Iron, copper, brass, bronze, various patinas & finishes
Katonah Architectural Hardware **180 Katonah Ave., Dept. TB** **Katonah, NY 10536** **914-232-7796; Fax: 914-232-0773**	Offers all lines of fine door hardware and accessories, consultation, specifications, restoration, and reproduction of originals, refinishing and refurbishing, and custom plating. Custom designs fabricated; installation available.	Free Write in No. 122	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	N	✔	R/C		Brass, bronze, chrome, nickel, iron, steel
Kayne & Son Custom Hardware **100 Daniel Ridge Road, Dept. TB** **Candler, NC 28715** **828-667-8868; Fax: 828-665-8303**	Custom hand-forged steel, cast-brass/bronze functional and dummy strap hinges, H and HL hinges, bolts, latches, pulls, locks, drapery rods and hooks, sash locks. Custom restoration, reproductions; various finishes.	Free Call for more information	✔	✔	✔	✔	✔	✔		✔	✔	✔	N	✔	R	Surface bolts, cane bolts	Forged steel, brass, copper, cast brass & bronze, various finishes
Kolson, Inc. **653 Middle Neck Rd., Dept. TB** **Great Neck, NY 11023** **516-487-1224; Fax: 516-487-1231**	Extensive selection of tubs, toilets, bidets, sinks, faucets, medicine cabinets, and bath accessories. Also, cremone bolts, window hardware, transom hardware, decorative door and cabinet hardware.	Free Write in No. 3760	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	N	✔	R/C	Custom	Brass, glass, wrought iron, steel, crystal
Kraft Hardware **306 E. 61st St., Dept. TB** **New York, NY 10021** **212-838-2214; Fax: 212-644-9254**	Vast selection of decorative hardware; many original styles, as well as distribution of other lines; door and window hardware, transom hardware, cabinet pulls, and knockers.	Free Write in No. 269		✔			✔						N		R		Brass, bronze, steel
LB Brass **31-00 47th Ave., Dept. TB** **Long Island City, NY 11101** **718-786-8090; Fax: 718-786-5060**	French-crafted door hardware, cabinetry, bath, and drapery accessories in satin steel, black, and rust, also combined with unique mat and traditional Limoges porcelain.	Free Write in No. 1332		✔									N		R		Brass, porcelain
Lighting by Hammerworks **6 Fremont Street, Dept. TB** **Worcester, MA 01603** **508-755-3434; Fax: Same as phone**	Reproduction colonial lighting fixtures: chandeliers, wall sconces, wall and post lanterns made in copper, brass, and tin; gas-burning exterior lighting. Also, hand-forged door hardware, shutter hinges and dogs, slide bolts.	Free Write in No. 5090	✔				✔	✔					N		R/C		Wrought iron

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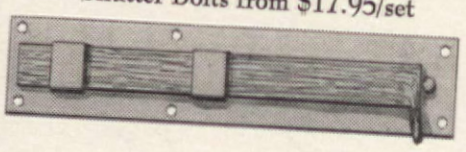
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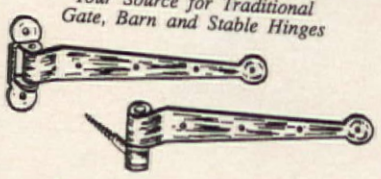
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Maguire Iron Corporation 215 22nd Street, Dept. TB Richmond, CA 94801 510-234-7569; Fax: 510-232-7519	Door, window, and other builders' hardware: push plates, kick plates, hooks, etc., in wrought iron, pewter, brass, bronze, and much more. Patterns from 17th century to Art Deco; custom work.	Free Write in No. 7600	✔	✔	✔		✔	✔	✔	✔	✔	✔	A		R		Iron, brass, bronze
Max-Cast 611 B. Ave., P.O. Box 662, Dept. TB Kalona, IA 52247 319-656-5365; Fax: 319-656-3187	Full-service sculpture foundry, featuring lost wax, rubber molds, pattern making to finishing in bronze, cast iron, and aluminum. Replication of architectural ornament, door hardware, signage, plaques.	Free Write in No. 2704	✔	✔			✔	✔		✔	✔		N	✔	R/C		Bronze, cast iron, aluminum
Nanz Custom Hardware, Inc. 20 Vandam St., Dept. TB New York, NY 10013 212-367-7000; Fax: 212-367-7375	Custom manufacturer of high-end period door hardware, Gothic to Moderne. Expert metal finishing; consultation, specification, and restoration services.	Free Write in No. 1150	✔	✔	✔		✔			✔	✔	✔	N		R/C		Brass, glass, wood, stainless steel, bronze
Old & Elegant Distributing 10203 Main St. Lane, Dept. TB Bellevue, WA 98004 425-455-4660; Fax: 425-455-0203	Supplier of traditional and contemporary door hardware. Over 100 styles on display. Offers custom metal finishing and a line of period fireclay sinks. Also buys and sells salvage items. Over 500 styles of cabinet hardware displayed.	Free Write in No. 1570	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	N/A	✔	R		Brass, bronze, iron, all metal finishes
Olde Good Things 124 W. 24th St., Dept. TB New York, NY 10011 212-989-8401; Fax: 212-463-8005	Company offers one of the largest selections of antique hardware and lighting, columns, old iron gates, fencing, and much more, with a steady change in inventory.	Free Write in No. 494		✔									A		R		Various
Original Woodworks 360 N. Main St., Dept. TB Stillwater, MN 55082 651-430-3622; Fax: Same as phone	Supplier and manufacturer of imported and custom-cast replications using lost-wax process. Custom metal-finishing services: burnish, plate, antique. Hand-wrought ironwork; antique hardware repair.	Free	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	N	✔	R/C	Keys	Bronze, brass, steel, stainless steel, nickel & copper plate, wrought iron
Patten Design 15561 Product Ln., #D-5, Dept. TB Huntington Beach, CA 92649 714-894-0131; Fax: 714-894-0031	Fabrication of custom and reproduction door and window hardware in all metals and finishes; large and small runs, including knobs, levers, pulls, hinges, medallions, lighting, railings, signage, more.	Free		✔			✔	✔			✔	✔	N/A		R		All metals
Peters & Son, Inc. 1936 N. Front St., Dept. TB Philadelphia, PA 19122 215-739-9500; Fax: 215-739-9779	Period-style hardware for shutters, doors, and gates in wrought steel with a black finish.	Free Write in No. 1240											N			Shutter hardware	Wrought steel
Pfanstiel Hardware Co., H. P.O. Box 640, Dept. TB Jeffersonville, NY 12748 914-482-4445; Fax: 914-482-3226	Manufacturers of solid-brass, cast and forged decorative hardware, including door, cabinet, and bath hardware in period designs.	Free Write in No. 4960		✔	✔		✔	✔		✔	✔	✔	N		R	Door pulls, bolts, thumbturns, door stops, name plates	Brass
Phelps Company/Arch. Specialties 60 Elm Street, Dept. TB Brattleboro, VT 05301 802-257-4314; Fax: 802-258-2270	Traditional brass window, screen, and French door hardware, including sash pulleys, sash chain, sash locks and lifts, and casement hardware.	Free Write in No. 6001										✔	N		R		Brass
Rocky Mountain Hardware P.O. Box 4108, Dept. TB Hailey, ID 83333 888-788-2013; Fax: 208-788-2577	High-quality, handmade, sand-cast, solid-bronze hardware: Complete lines of door, window, cabinet, and bath hardware.	Free Write in No. 7720	✔	✔	✔		✔	✔	✔	✔	✔	✔	N	✔	R/C	European multipoint	White bronze, silicon bronze
Roknob 46709 284th Ave. SE, Dept. TB Enumclaw, WA 98022 360-825-9144; Fax: 360-802-4444	Manufacturer of custom-designed, one-of-a-kind or limited-edition doorknobs, cabinet handles and pulls, window locks, and drapery hardware, using the lost-wax casting technique with river rocks.	Free Write in No. 1262		✔	✔			✔	✔	✔	✔		N		R/C	Name plates	Bronze, found rock, white bronze
Sign of the Crab 3756 Omec Circle, Ste. A, Dept. TB Rancho Cordova, CA 95742 916-638-2722; Fax: 916-638-2725	Wide range of high-quality solid-brass door hardware and trim, plumbing fittings, faucets, and bath and shower accessories. Also, traditional copper weathervanes. Antique, Victorian and modern styles.	Free Write in No. 7400	✔	✔			✔	✔	✔	✔	✔		N/A		R	Hooks, letter slots	Brass
Southwest Door Co. 9280 E. Old Vail Rd., Dept. TB Tucson, AZ 85747 520-574-7374; Fax: 520-574-7375	Doors in the Southwest Spanish Mission and Pueblo styles; hand-forged hardware ranging from bold American West to charming European, Art Deco to contemporary. Also, windows, cabinet doors, flooring.	Free Write in No. 5570		✔				✔			✔		N		R		Wrought iron
Southwest Forge & Door Box 1875, Dept. TB Summerland, BC CANADA V0H 1Z0 250-494-7307; Fax: 250-494-7364	Door hardware and accessories in hand-forged steel as well as brass, bronze, and pewter. Styles include Southwestern, Early American, Colonial, Victorian, Art Deco, and more.	Free	✔	✔	✔		✔	✔		✔	✔		N		R/C		Steel, zinc
Sun Valley Bronze P.O. Box 3475, Dept. TB Hailey, ID 83333 208-788-3631; Fax: 208-788-1306	Manufacturer of premium-quality bronze decorative hardware; specialist in door, cabinet, bathroom, and kitchen hardware, made to order.	Free Write in No. 136	✔	✔	✔			✔	✔	✔	✔	✔	N		R	Surface bolts, custom work	White bronze, silicon bronze
Wm. J. Rigby Co. 73 Elm Street, Dept. TB Cooperstown, NY 13326 607-547-1900; Fax: 607-547-5939	Company specializes in unused, original stock builders hardware for doors, windows, and furniture in a variety of styles and finishes. The stock is from c. 1860 to 1940 and is ever-changing. Also restores existing hardware.	Free Write in No. 8410	✔	✔	✔	✔	✔	✔	✔	✔			A/U	✔	R/C	Extension flush bolts, rabbeted door locks	Brass, bronze, iron

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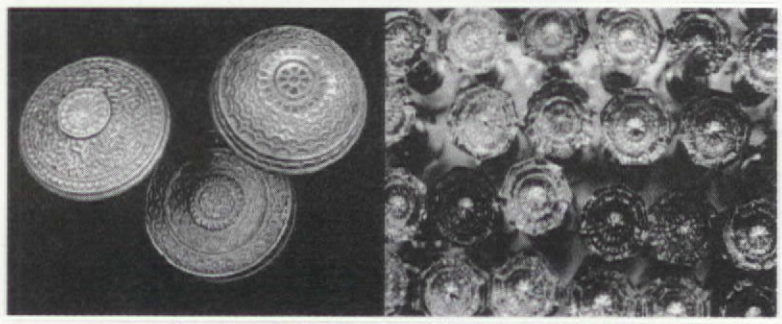
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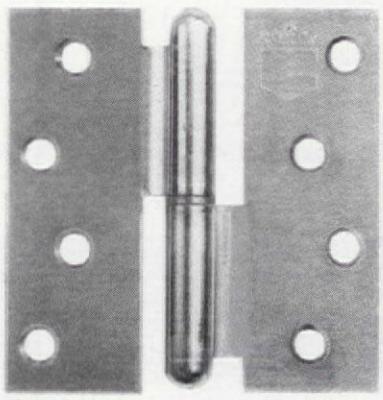
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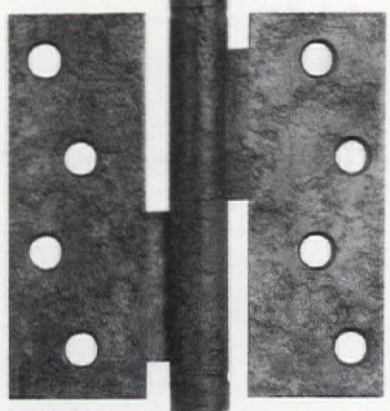
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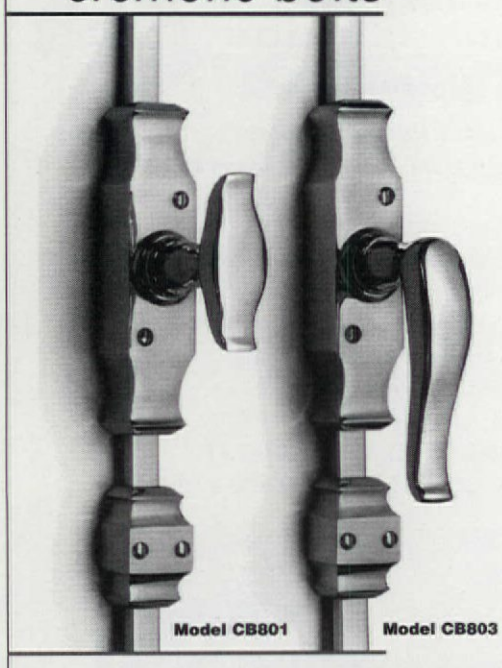
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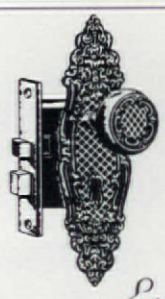
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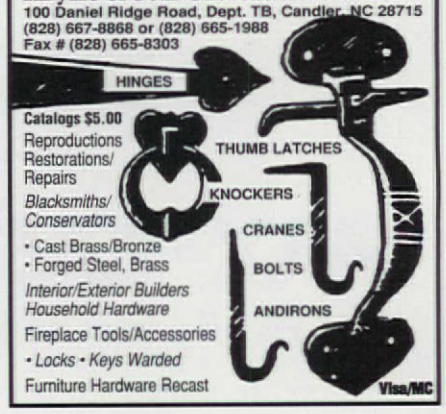
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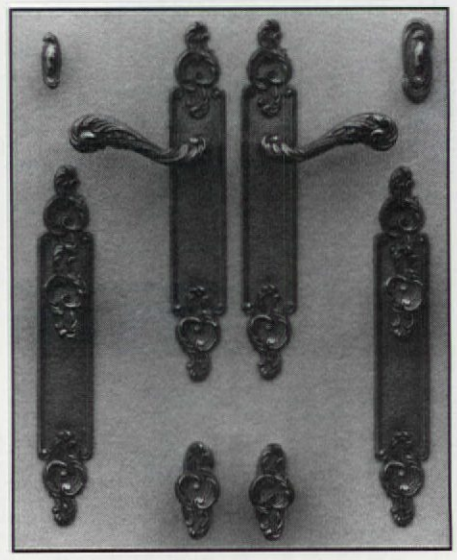
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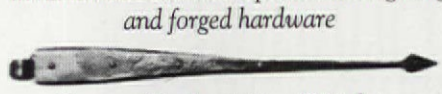
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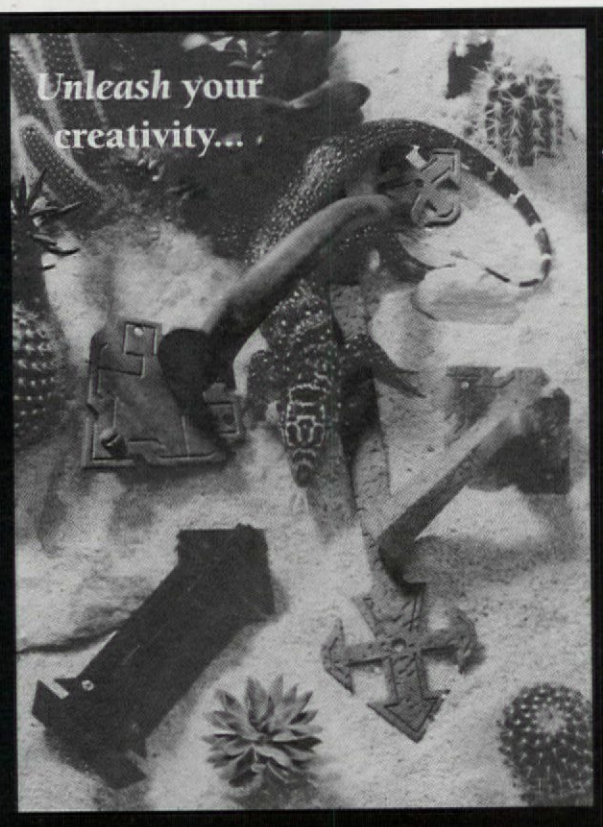
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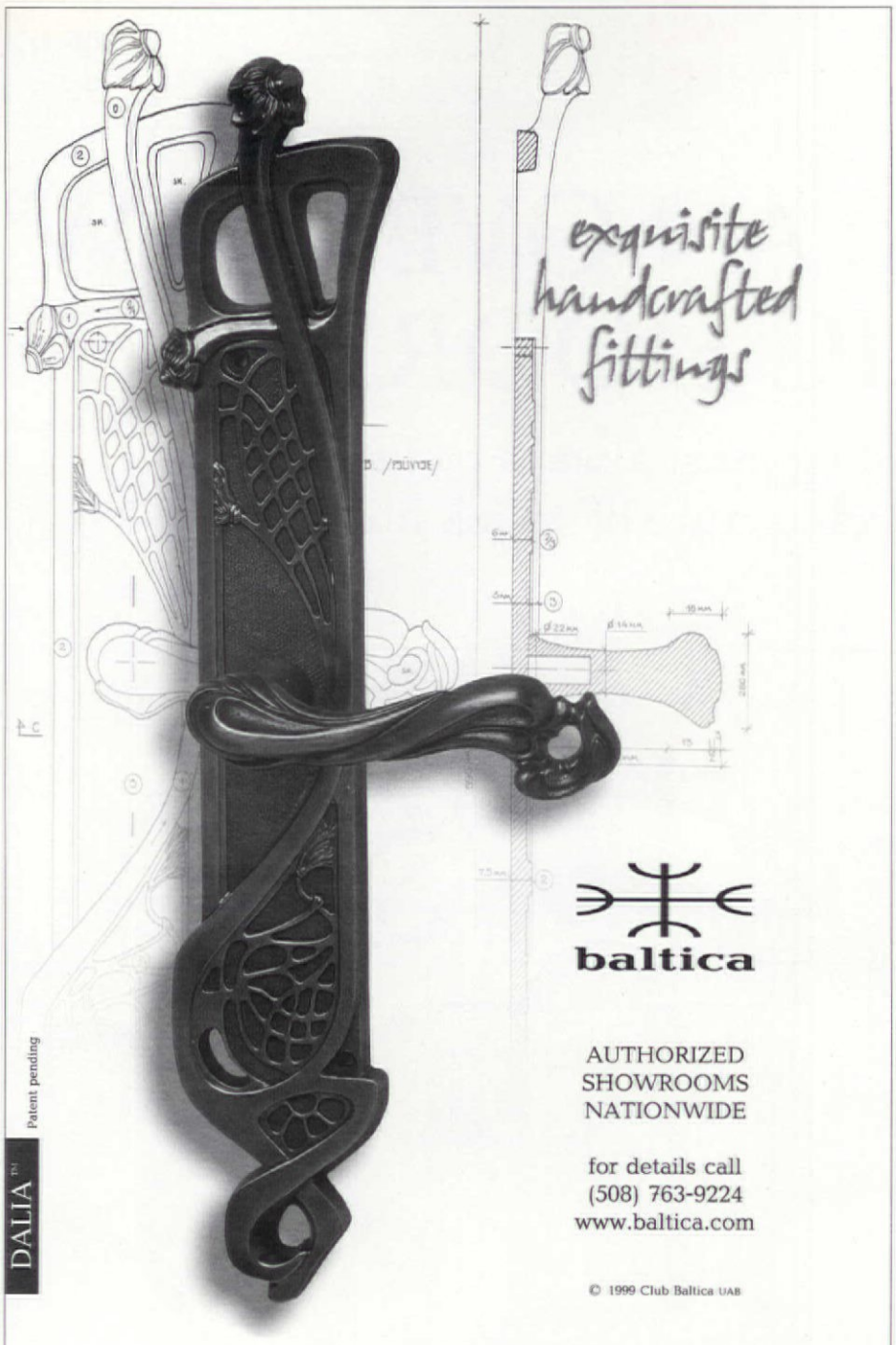
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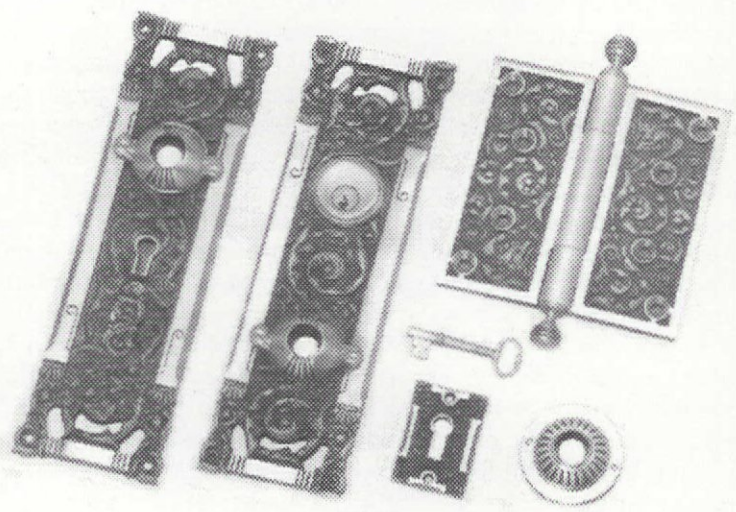
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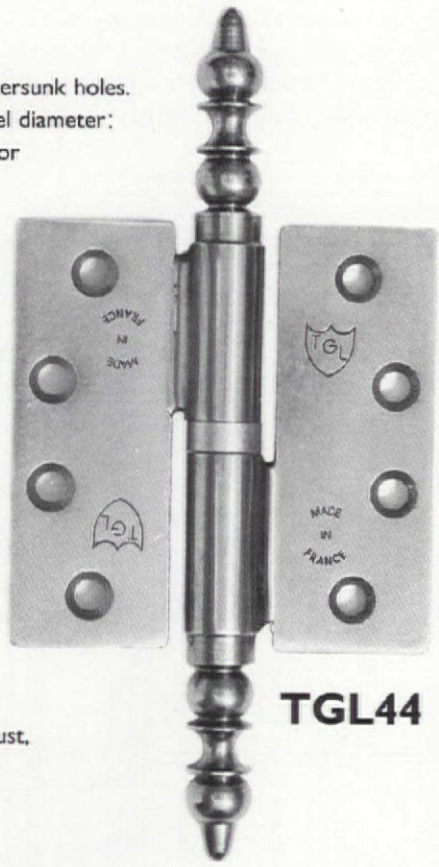
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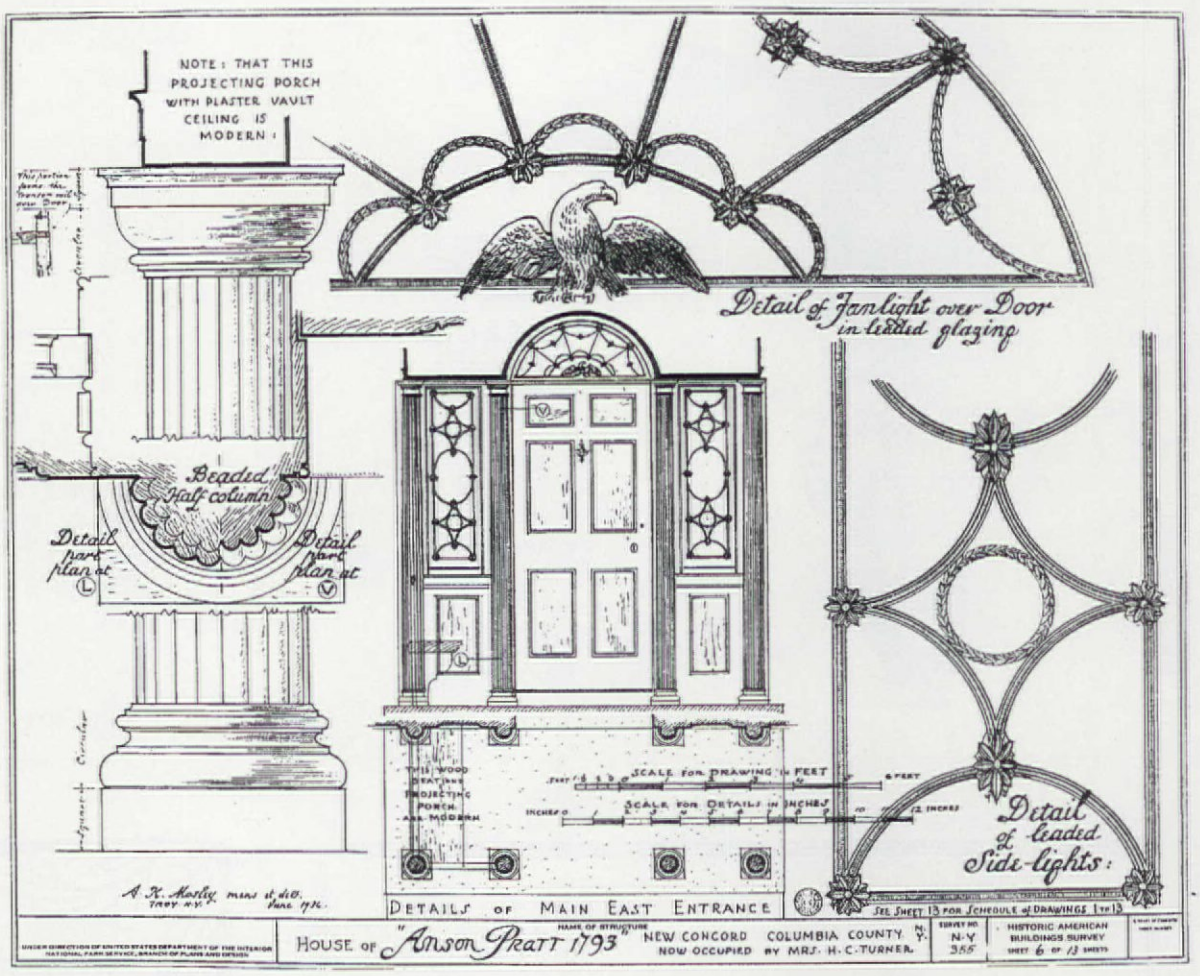
POINT OF ENTRY: AN OVERVIEW OF HISTORIC DOORS

The most important feature of a building must always be its doorway, regardless of the style or class of architecture of which it is a part.

by **Steve Hendricks**, *Hendricks Woodworking*

From humble cottages to important public buildings, the doorway presents itself as an introduction to the intended use of any structure. While acknowledging that the doorway consists of much more than just the door, this article will focus on the door itself and the evolution of its construction as it applies to early architectural styles in the New World. We hope to provide some general insight into the various designs found in doors through the first two centuries of American settlement.

Is it possible to specify an historically accurate door design for a particular building or period of architecture? Looking at door construction through history can shed some light on this question, although much depends upon the degree of authenticity required in a project. Research can help identify an appropriate style of door even if the original design may never be fully known.



The decoration in this fanlight celebrates symbols of the new Republic. (HABS #NY355-6)

Plank-Style Doors

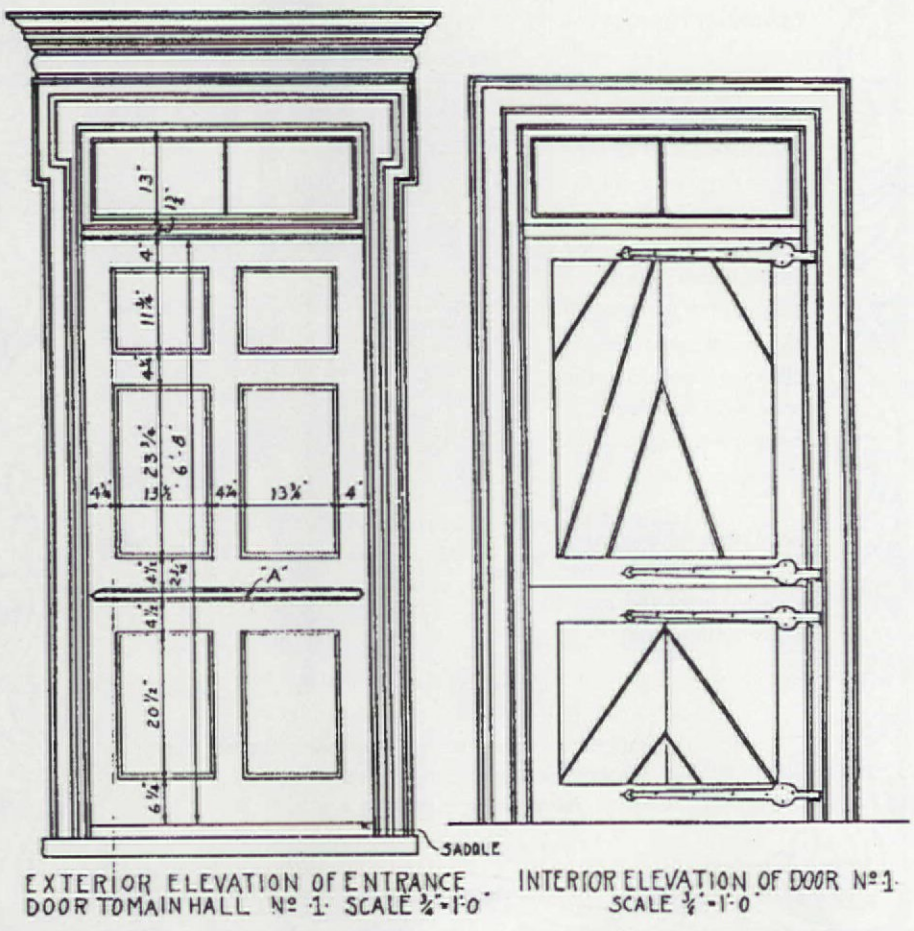
The earliest settlers in the Americas arrived during a period of dramatic change, architecturally as well as socially. The influence of the Renaissance on architecture had spread across most of the European continent and England by the time of the first migrations of settlers to the New World in the 16th and 17th centuries. But the building technology they brought to America was rooted in the pre-Renaissance practices of their diverse European cultures. Pioneer life in the early settlements was too focused on survival to be much concerned with style. Medieval technology in door construction was primarily in plank-style doors. Yet even in this relatively crude form there is exciting variety.

In plank-style doors, the general form of construction was to fill an opening with vertical boards and to use some method to hold them together and keep them from sagging as they hung from their hinges. In the simplest form, horizontal boards (battens) would be clinch-nailed across the standing boards. Strap hinges were made to cover much of the width of the door and were located to bolt the boards and battens together. A brace was sometimes installed between the battens, which would run at an angle from the outside of the door at the top to the bottom at the hinge side and would help carry the cantilevered weight from the bottom hinge. These braces were often fitted into the battens instead of just butting up against them, which maintained a square door longer.

"Crossboarding" was another approach used to build a heavier and more secure door. Horizontal boards would be nailed to the vertical ones covering the entire width and length of the door. A variation of this was to run the crossboards at an angle. Sometimes these diagonal boards were enclosed within a frame applied to the perimeter. Other patterns, such as diamond shapes, were also made by nailing crossboarding onto the back of vertical boards.

A more sophisticated plank-style door was constructed by fastening boards to a stile-and-rail frame. In this case it is the frame which supplies the structure, usually by means of mortise-and-tenon joinery, similar to the modern way of producing a dimensionally stable door. The joinery at the intersection of the stile and rail could also be fabricated by half-lapping the parts. A beautiful example of frame-and-plank construction is illustrated in the HABS drawing of the door to the William Grovatt house. In this example the planks show through the frame as panels on the exterior side and are finished by a large bolection molding. This frame-and-plank method of constructing doors became very popular again in later times for Gothic Revival-style doors in churches and universities, sometimes with planks cladding both sides of an internal structural frame and hiding it from view.

The time frame for plank-style doors in America is primarily from the first settlement in Jamestown in 1607 until the early 1700s when the Georgian style began to spread. Not many original buildings from this period have survived. Of course, the techniques continued in widespread use in barns and other secondary buildings for many generations (even to the present) because of the relatively low technology involved in their construction.



An unusual example of crossboarding applied to the interior of a six-panel door. This is also a Dutch door. (HABS #NY355-6)

Frame and Panel Doors: Georgian

The symbols of civilized culture inevitably spread as the colonies became more settled. The architectural tastes of the mother country were of prime influence. After the London fire of 1666 there was a tremendous building boom as most of the city had to be rebuilt. The current trend in building style had a larger-than-usual field in which to practice. The royal architects of King George I, II, III had promoted the classical influences of Andrea Palladio, resulting in what

continued on page 88

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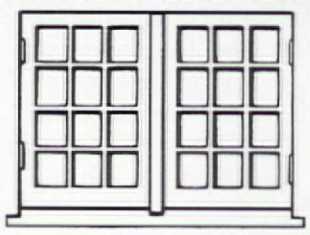
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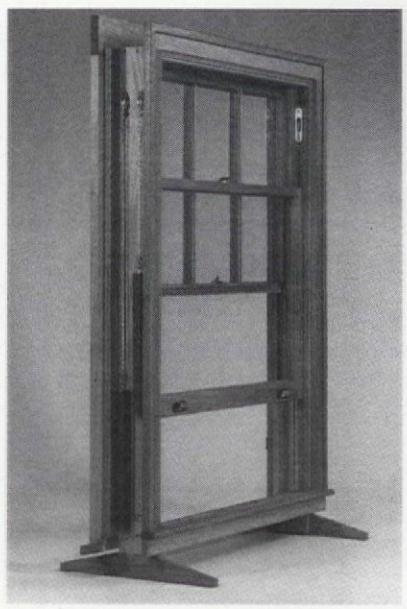
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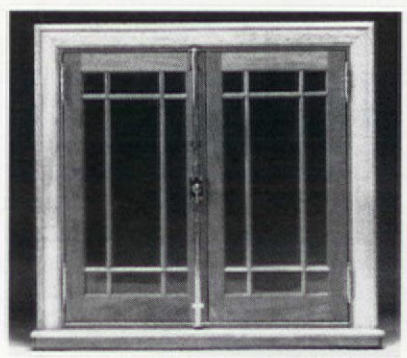
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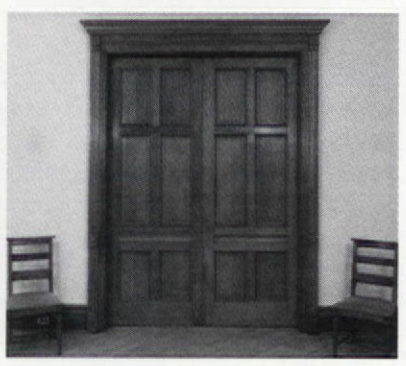
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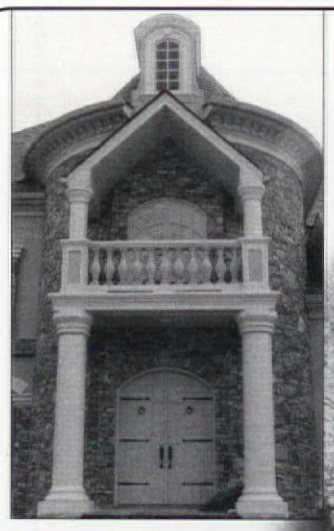




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HISTORIC DOORS, continued from page 86

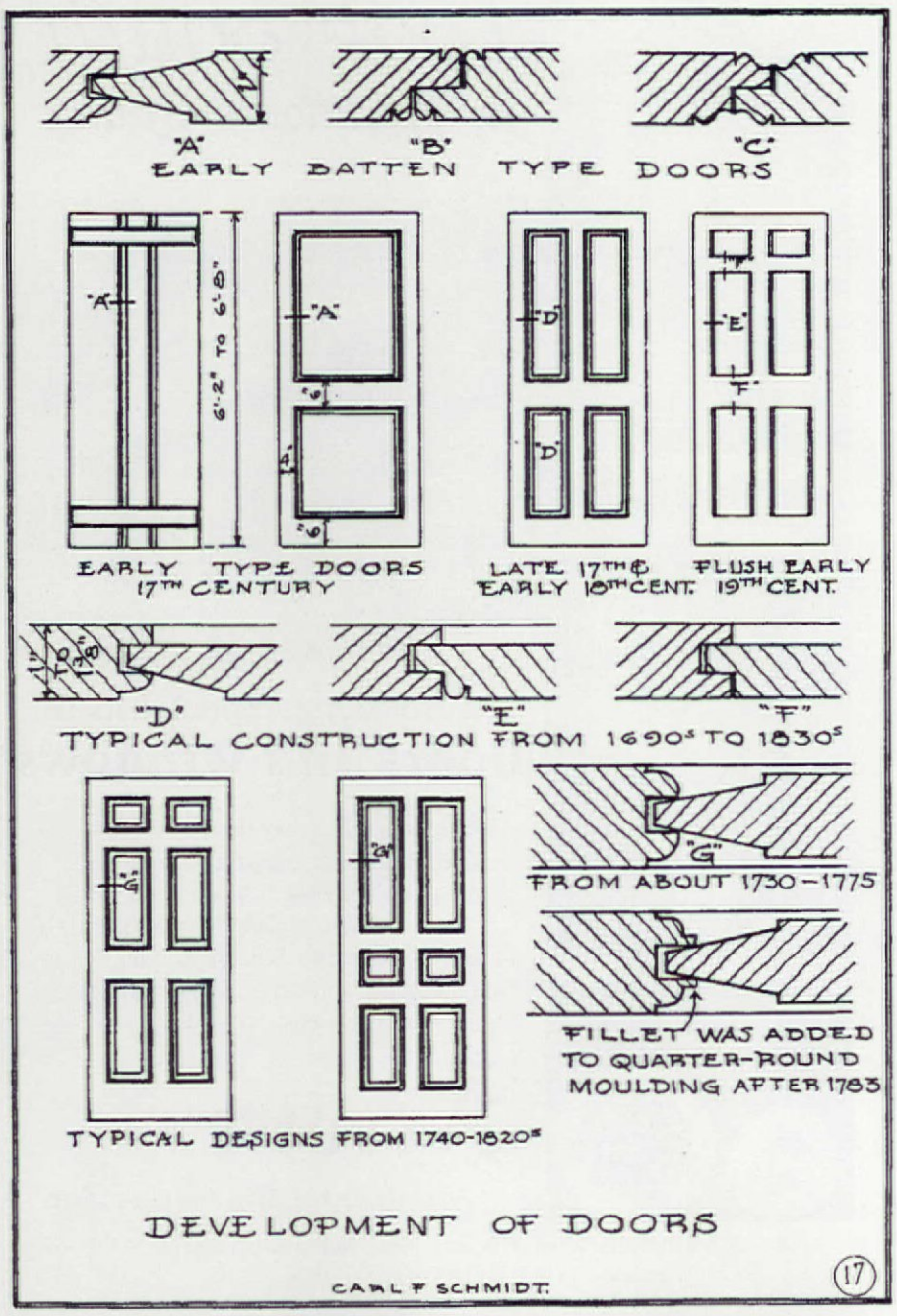
we refer to as the Georgian style, which became the first dominant architectural style of the colonies as people became more established. In this style the door was the centerpiece of a symmetrical facade within an even rhythm of fenestration, and embellished with classical elements including columns, capitals, arched and gabled porticos, etc.

Pertaining to door construction, the familiar raised-panel door came into widespread use at this time. This trend was most likely due to more than just fashion. Frame-and-panel construction was a technological improvement. Because of the seasonal expansion and contraction of wood (1/8 in. in 8 in.), the plank-style door was not very good at maintaining an airtight opening. The frame-and-panel approach to constructing doors addressed this deficiency by minimizing the width of the solid-wood members that make up the overall door width. Wood expands and contracts mostly across its width and very negligibly through its length. By using vertical wood members on each side (stiles) and joining them with horizontal members (rails), a superior dimensional stability was achieved. "Floating" panels fitted into grooves cut into the stiles and rails filled the difference, making a solid door while minimizing the expansion and contraction of the overall width.

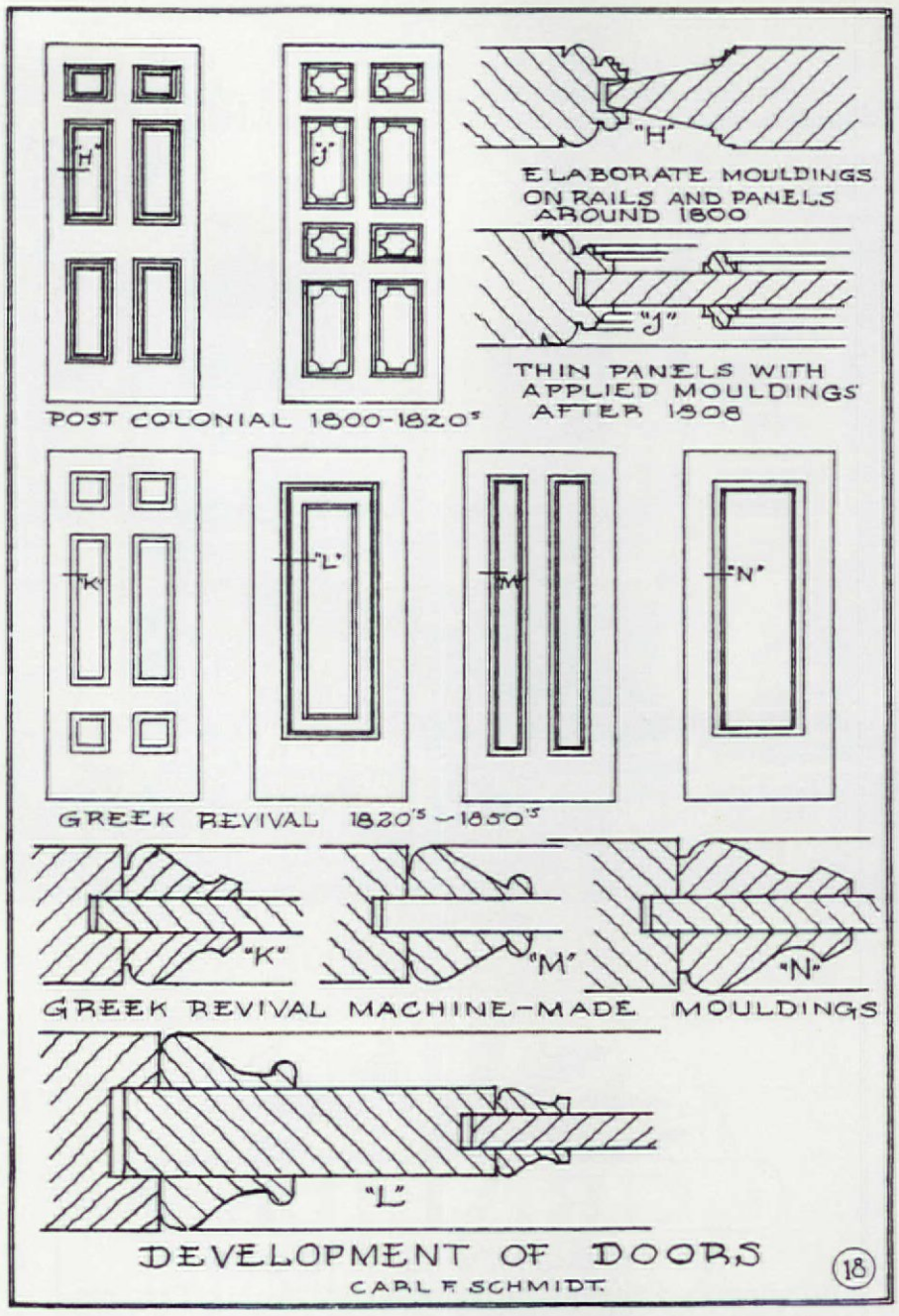
The doors were usually from 1 to 1-3/8 in. thick with the panels beveled to fit into the grooves cut into the stiles and rails. Usually the edges of the stiles and rails were molded with a simple quarter- round or "ovolo" molding framing the raised panel. Since the panels were thinner than the frame members of the door, they were "sunk" or recessed at the back side, and those edges of the stiles and rails were often left square. Mortise-and-tenon joints were used at the juncture of the stiles and rails, and these either were pinned together with small wooden pegs, or used wedges to tighten the tenon in the mortise. Planks were often still used as backing on a frame-and-panel door, probably to ensure more security. The paneled side was presented as ornament to the exterior, and the planking showed to the interior.

Another variation of the paneled door did not use raised or beveled panels but instead made them recessed on one side and flush on the other. On the flush side a bead was cut into the vertical edges of the panels where they met the frame. It functioned as a parting bead where the paint would crack as the panels changed dimension through the seasons. Sometimes the top square panels would have this bead running horizontally, but the bead was usually cut to run with the grain.

The frame-and-panel construction approach begged to be used in a decorative manner. The proportioning of stiles, rails, and panels was something that every fabricator of doors had to contend with. Being a fundamentally Christian culture at the time, the familiar six-panel door soon became dominant in colonial America: By using a wide lock rail as a visual divider, the top four panels were proportioned to describe a cruciform; separated by the lock rail, the two panels below represented the open Bible. Other panel configurations were also used, but the familiar proportioning of the six-panel "Colonial" door remains a standard today.



This evolution of door construction shows the change to the ovolo at the margins of the panels. *(From Restoration and Preservation, Carl F. Schmidt, reprinted by permission, SUNY Geneseo, Geneseo, N.Y.)*



Note cross-section of layered panels for Greek Revival doors. *(From Restoration and Preservation, Carl F. Schmidt, reprinted by permission, SUNY Geneseo, Geneseo, N.Y.)*

Federal

The Georgian style remained popular through the 1700s up to the American Revolution. Technically, the Colonial period ended then. After the Revolution, a new architecture was sought after to symbolize the new Republic. This desire helped fuel the development of the Federal or Adam style (after British architect Robert Adam) and the Jeffersonian style, which looked to French rather than English models. Much of the symmetry and use of classical motifs carried over into these styles from the Georgian period. The essential difference was one of more elaborate detail and decoration and an increased use of the fanlight above the door. The fanlight was a direct contribution of Robert Adam, who used it extensively in London as a way to distinguish one rowhouse from another. Strict new building codes instituted after the London fire resulted in severe design limitations; variations in design from one fanlight to another gave distinctiveness to the entry.

As to the door itself, the frame-and-panel method continued in much the same way as it had during the previous period. Fewer doors used planking on the interior. Doors were more often the same panel design on both the interior and exterior, although the panels were not always raised on both sides of the door. However, a subtle but intriguing development in door construction occurred at this time. Prior to the Revolution, the margin around the panel was molded with the simple ovolo spoken of earlier. After the Revolution this molding was modified to include a fillet or quirk at the bottom edge where it meets the panel. This distinction is noted by two renowned architectural historians, Carl Schmidt and Henry C. Mercer. Schmidt records that "after the Revolutionary War a fillet or squared edging was added to the quarter-round molding on the door stiles and rails, and a new type of molding — an ogee — was introduced." As noted by Mercer, "more probably caused by some technical change or improvement in joinery . . . than by mere fashion, this sudden, marked and universal change in door panels . . . shows that handmade door panels with plain ovolo framework, if part of the original construction, will at once date a house as Colonial, or as built before 1776." Regarding the Federal period after the Revolution, Mercer goes on to say, "As above stated, the evidence gathered shows that after 1776, door or shutter panels, in which the outer frame consists of an ovolo molding with one or two beads or quirks, or an ogee, suddenly and universally supersede the old plain ovolo molding . . . and continue in use in doors and shutters until machine-made moldings take their place around 1835."

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continued on page 93

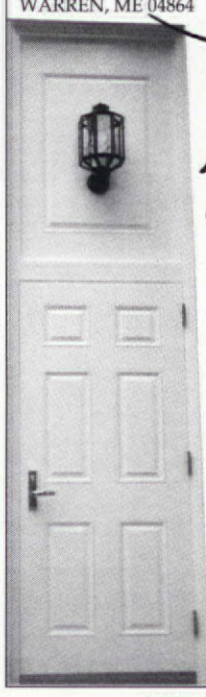
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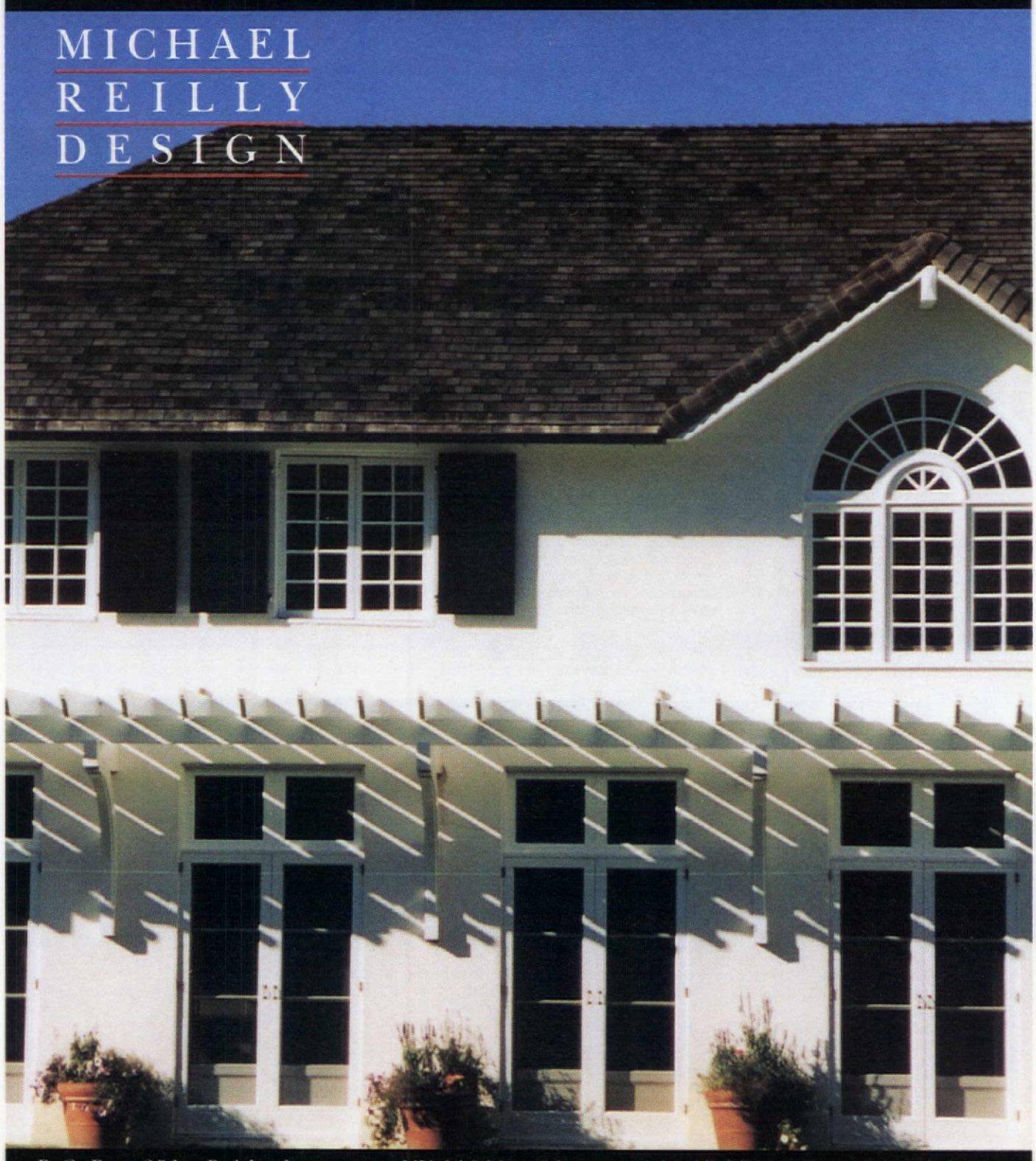
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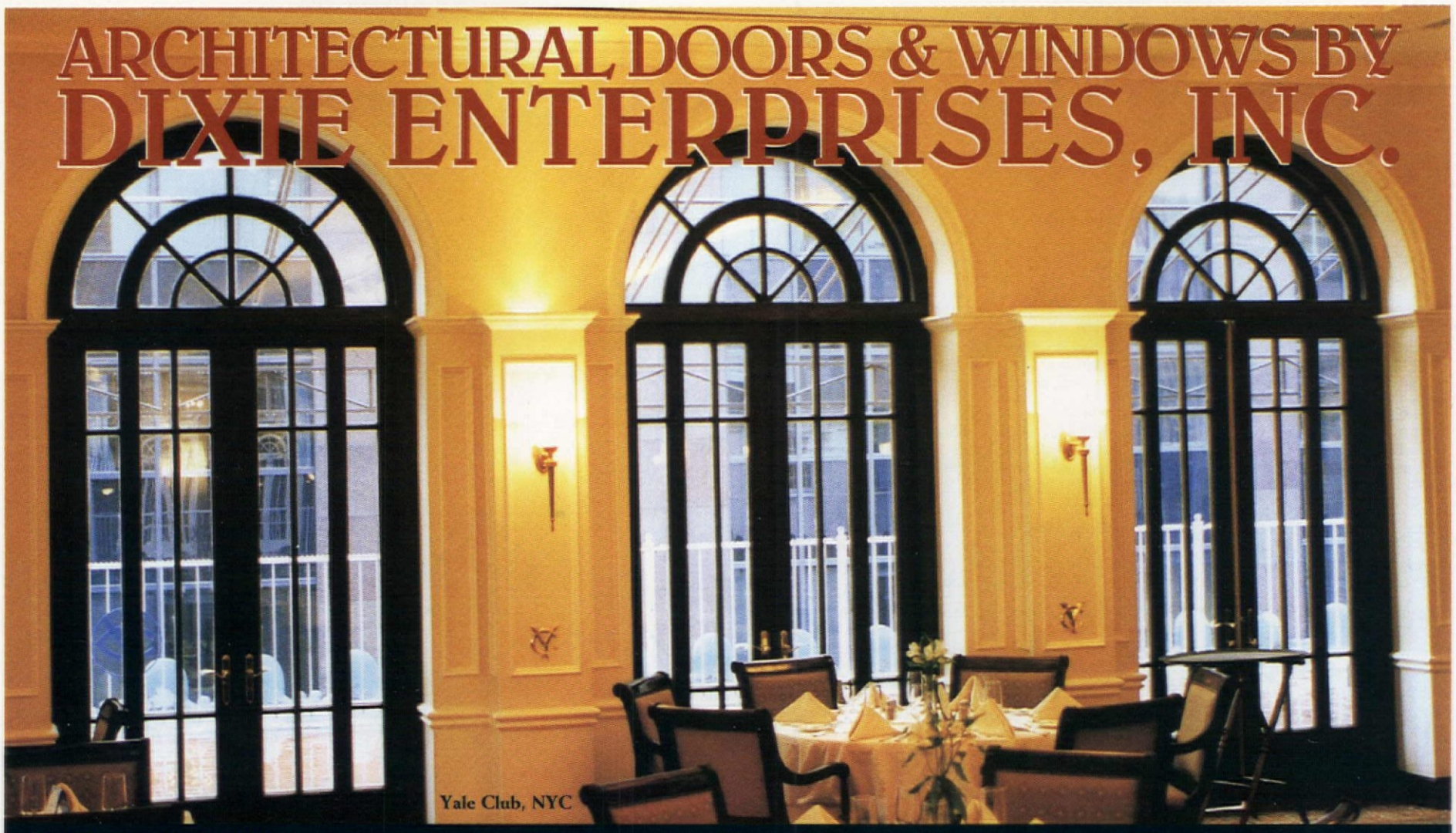
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Architectural Components, Inc. **26 North Leverett Road, Dept. TB** **Montague, MA 01351** **413-367-9441; Fax: 413-367-9461**	Specialist in reproducing 18th- & 19th-century doors and doorways. Also, replication of historic windows in dozens of profiles; glazing options from 'Restoration Glass' to Low-E insulated units.	Free Flyer; Brochure, $5	✔			✔				✔	✔		Period reproductions	Eastern white pine, mahogany, as specified	100%
Architectural Paneling, Inc. **979 Third Ave., Ste. 919, Dept. TB** **New York, NY 10022** **212-371-9632; Fax: 212-759-0276**	High-end French and English reproduction paneling, hand-carved, deep-sculpt moldings, and cabinetry; furniture, and other finished architectural elements; video available.	Free Write in No. 6490	✔	✔	✔	✔	✔			✔	✔			As specified	95%
Architectural Timber & Millwork **P.O. Box 719, Dept. TB** **Hadley, MA 01035** **800-430-5473; Fax: 413-586-3046**	Fabrication of cupolas, steeples, and domes; survey, design, structural, ornamental fabrication, rigging, and installation services for historic structures. Timber-framing. Also, wide-plank flooring; doors, columns, cabinetry, more.	Free, Write in No. 1323 for Floors, No. 3290 for Framing	✔												100%
Art Glass of the South, Inc. **2401 Government Street, Dept. TB** **Mobile, AL 36606** **334-479-3392; Fax: 334-476-7292**	Custom-glass studio: design, fabrication, hand-beveling, and restoration done on premises. Products include doors, windows, tables; sandblasting and deep etching in any style, including Art Deco and Victorian.	Free	✔	✔	✔	✔	✔		✔	✔	✔	✔		Mahogany, Spanish cedar, oak, walnut, cypress, poplar	100%
Barewood **106 Ferris St., Dept. TB** **Brooklyn, NY 11231** **718-875-9037; Fax: 718-875-3833**	Specialist in custom 18th- and 19th-century architectural woodwork.	Free Call for more information	✔	✔	✔	✔	✔			✔	✔		Arched top	All species	100%
Beech River Mill Corp. **30 Rt. 16B, Dept. TB** **Center Ossipee, NH 03814** **603-539-2636; Fax: Same as phone**	Custom louvered doors and exterior wood shutters and hardware; duplication and authentic reproduction in any size or period. Consultation, design, site visit, and installation services available.	Free Write in No. 4110			✔									Pine, cedar	100%
Beveled Glass Works, Inc. **23852 Pacific Coast Hwy., #351, Dept. TB** **Malibu, CA 90265** **800-421-0518; Fax: 310-457-5591**	Beveled-, leaded-, stained-, and sandblasted-glass panels, custom or from inventory of over 100 designs, sizes; doors, windows, entryways; mahogany, oak, maple, rustic alder, and other species.	Free	✔	✔	✔	✔		✔	✔	✔	✔	✔	Carved glass, custom glass	Maple, oak, walnut, cherry, alder	60%
Bolection Door **P.O. Box 21786, Dept. TB** **Greensboro, NC 27420** **336-851-5208; Fax: 888-511-5209**	Solid, one-piece MDF doors available in any design or size, with or without raised moldings; can cut directly from customer-supplied CAD drawings.	Free Write in No. 519	✔	✔	✔	✔	✔	✔			✔		Radius top, access, jambs	Medium-density fiberboard (MDF), pine, poplar	100%
Caoba Doors **P.O. Box 19830, Dept. TB** **Philadelphia, PA 19143** **800-417-3667; Fax: 215-747-8908**	Manufacturer of solid-wood doors: custom designs, historical reproductions, large standard line. Complete millwork capabilities include casings and windows. Smartwood certified manufacturer: SW-COC-073.	Free	✔	✔	✔	✔	✔		✔	✔	✔	✔		Oak, cherry, maple, mahogany, as specified	50%
Carvart Glass **76 Van Dyke St., Dept. TB** **Brooklyn, NY 11231** **718-855-4459; Fax: 718-855-4453**	Full-service art-glass fabricator: carved, stained, fused, etched, textured, beveled, and painted glass, for residential, corporate, and commercial projects. Also, art-glass panels for doors.	Free Write in No. 688										✔			90%
Cedar Windows & Doors by Bergerson **P.O. Box 184, Dept. TB** **Hammond, OR 97121** **503-861-3534; Fax: 503-861-0316**	Custom wood windows and doors; many glazing options; milling to a four-thousandth-of-an-inch tolerance; work in any species requested. Also offers etched and beveled glass.	Free	✔			✔				✔	✔			Western red cedar	100%
Coppa Woodworking **1231 Paraiso Avenue, Dept. TB** **San Pedro, CA 90731** **310-548-4142; Fax: 310-548-6740**	Wood screen doors in 125 styles; any size; also, arch-top doors and window screens. Species include Douglas fir, mahogany, and oak. Also, Adirondack furniture kits.	Free Write in No. 9600	✔			✔							Arched top, screen & storm doors	Sugar pine, Douglas fir, red oak, mahogany	80%
Cornelius Enterprises **4155 Jay Street, Dept. TB** **Wheat Ridge, CO 80033** **303-463-0236; Fax: 303-463-0237**	Unique, pictorial, hand-carved doors for a distinctive personal statement at the entryway; each door is custom designed and carved.	Free Write in No. 526	✔	✔							✔			Any carvable wood	100%
Cumberland Woodcraft Co. **P.O. Drawer 609, Dept. TB** **Carlisle, PA 17013** **800-367-1884; Fax: 717-243-6502**	Architectural and period millwork, fixtures, and decorative treatments; commercial projects: ornate bars to entertainment centers; also carry carvings, carved signs, appliques, fretwork, grilles, wood ceilings, and screen doors.	Free Write in No. 1310	✔	✔							✔		Storm/screen doors	Cedar	30%
Designer Doors, Inc. **283 Troy St., Dept. TB** **River Falls, WI 54022** **800-241-0525; Fax: 715-426-4999**	Custom hand-crafted overhead wood garage doors; many replicate carriage and vintage swing and folding doors, but function as overhead doors; also, matching service and entrance doors.	Free Write in No. 109											Garage doors		100%

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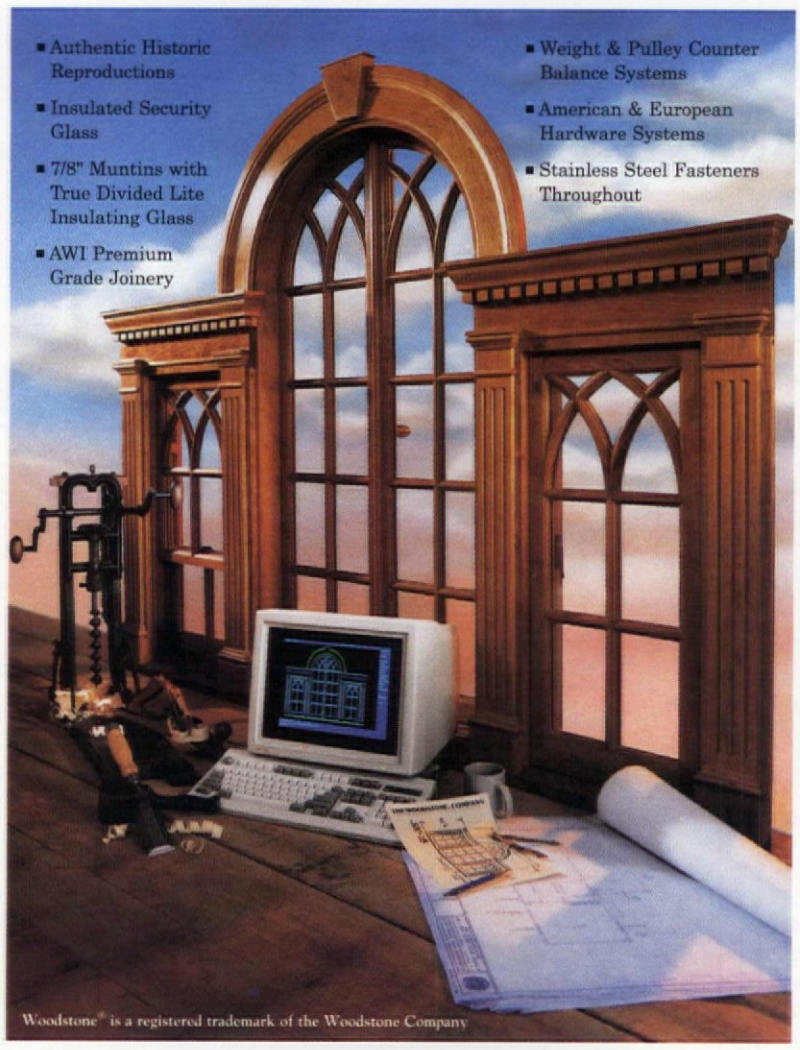
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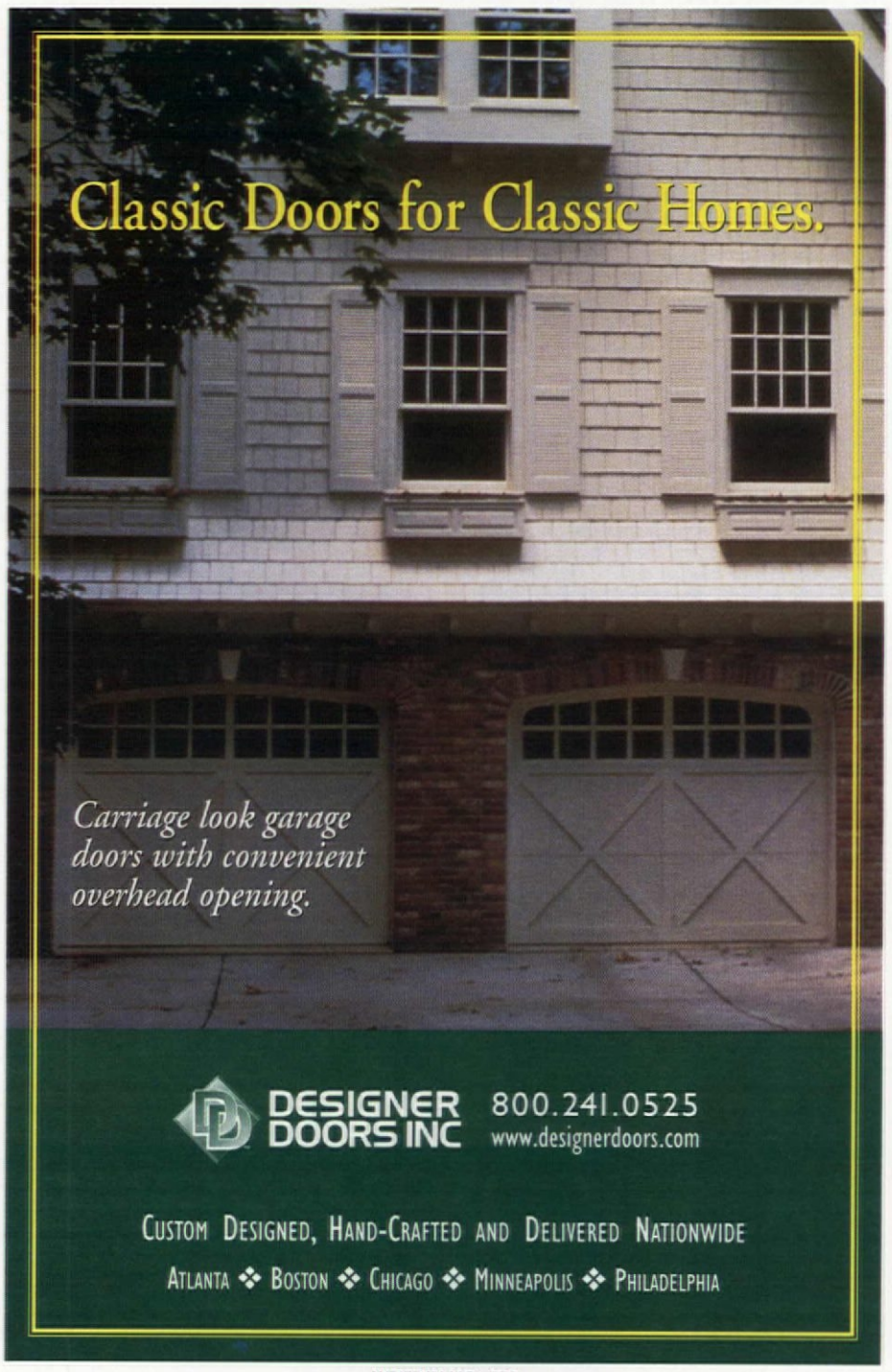
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WRITE IN NO. 8430



WRITE IN NO. 109

TRADITIONAL BUILDING'S WOOD DOORS & ENTRIES *SourceList*

CSI# 08210

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COMPANY	SPECIALTY	Literature	Paneled	Carved	Louvered	French	Pocket	Fire-Rated	Art Glass	Casing/Moldings	Complete Entryways	Art Glass Sidelites	Other Types of Doors	Wood Species	% Custom
Dixie Enterprises, Inc. **1951 South Broadway, Dept. TB** **Camden, NJ 08104** **609-338-0033; Fax: 609-338-1678**	Custom architectural doors and windows; specializing in historic replications of landmark projects and high-end residential; custom manufacturing capabilities.	Free Write in No. 551	✔	✔	✔	✔			✔	✔	✔	✔	Custom doors	Honduras mahogany, as specified	100%
Doors By Decora **P.O. Box 3426, Dept. TB** **Montgomery, AL 36109** **800-359-7557; Fax: 334-279-5470**	Standard line of doors, sidelites, transoms, and complete entryways; custom doors and entryways. Doors available open for glass, with leaded or beveled glass, or with solid raised panels. Staining, finishing, hardware.	Free Write in No. 5640	✔			✔	✔		✔	✔	✔	✔	Custom entryways	Honduras mahogany, oak, ash, other hardwoods	50%
Doors of London **10903 Terrace Drive, Dept. TB** **Forestville, CA 95436** **707-887-7225; Fax: 707-823-7225**	American company sells British architectural an-tiques through an on-line catalog at www.doorsoflondon.com. Doors, fireplace surrounds, paneled rooms, stained glass, architectural reproductions.	Free	✔	✔		✔	✔		✔		✔	✔	Antique doors	All species	0%
Drums Sash & Door Co. **P.O. Box 207, Dept. TB** **Drums, PA 18222** **570-788-1145; Fax: 570-788-3007**	Custom wood shop specializing in replacement sash, all sizes and layouts (circle, oval, Gothic, cottage). Doors and entryways; moldings and raised-panel shutters in hardwoods and softwoods; clear white pine storm/screen doors.	Free Call for more information	✔		✔	✔	✔			✔	✔			Pine, oak, mahogany, Spanish cedar	100%
Dykes Lumber Co. **1899 Park Avenue, Dept. TB** **Weehawken, NJ 07087** **201-867-0391; Fax: 201-867-2981**	Architectural woodwork supplier: stock doors; stock and custom mantels; all types of wood windows, including custom shapes & sizes; molding profiles; raised-panel moldings, lumber, plywood; corbels, finials, columns, more.	Free Write in No. 3100	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔		Pine, poplar, mahogany, oak, cherry, maple, birch	25%
Ebano/Muebles Taracea **2722 Ponce de Leon Blvd., Dept. TB** **Coral Gables, FL 33134** **305-461-0110; Fax: 305-461-4231**	Design and manufacture of wood doors and cabinets. Unique pieces handmade in solid wood. Hand-carved wood inlays, antique patina and destrees are specialties.	Free	✔	✔	✔	✔	✔	✔	✔	✔	✔			Mahogany, cedar, walnut, rose wood	100%
Escon Corp. **7222 E. Gage Ave., Dept. TB** **Los Angeles, CA 90040** **800-368-7850; Fax: 562-927-1717**	Sells to retailers only: Manufactures a full line of doors, entry and interior, in oak, mahogany, pine, steel, fiberglass. Custom doors in any available species.	Free	✔	✔		✔		✔	✔	✔	✔	✔		Oak, mahogany, pine	35%
Grabill Windows & Doors **7463 Research Drive, Dept. TB** **Almont, MI 48003** **810-798-2817; Fax: 810-798-2809**	Custom-built windows, doors, and entryways. Unique hardware options; transoms and sidelites in most shapes and sizes.	Free Write in No. 1910	✔			✔			✔	✔	✔	✔	Book matched panels, storm & screen doors, custom moldings	Mahogany, as specified	100%
Great Northwest Co. **2205 W. Division, #D-1, Dept. TB** **Arlington, TX 76012** **817-261-7047; Fax: 817-861-0169**	Custom pre-hung solid-wood door and transom units with ornamental beveled-glass design panels for the units, both 6-8 and 8-0 doors.	Free				✔					✔			Mahogany	35%
Great Northwest Storm & Screen Door **11145 120th Ave. NE, Dept. TB** **Kirkland, WA 98033** **800-895-3667; Fax: 425-576-0565**	Custom-made architectural wood storm and screen doors. Double French doors are a specialty, along with round and arched-top doors. Styles include Craftsman, Country, Victorian, Colonial, contemporary, Southwest; special commissions.	Free Write in No. 2755											Storm/screen doors	Vertical-grain Douglas fir, as specified	100%
Hahn's Woodworking Co. **109 Aldene Rd., Bldg. 8, Dept. TB** **Roselle, NJ 07203** **908-241-8825; Fax: 908-241-9293**	Custom manufacturer of traditional swing-out and sliding doors for carriage houses. Also specializes in overhead motorized operating doors with the appearance of swing-out carriage-house doors.	Free Write in No. 6640	✔		✔	✔	✔						Large-scale swing doors, overhead doors	All species	100%
Harvey Millwork, Inc. **P.O. Box 249, Dept. TB** **Bozman, MD 21612** **410-822-7689; Fax: 410-745-9926**	Specialist in longleaf heart pine, three species available, native and imported. Custom flooring, doors, molding, paneling, vents/registers, mantels, trim, and stair parts; shipping worldwide.	Free Write in No. 3460	✔							✔				Longleaf heart pine	100%
Hazelmere Industries, Ltd. **2-5422 176th St., Dept. TB** **Surrey, BC CANADA V3S 4C3** **604-574-7814; Fax: 604-574-3304**	Fabricator of custom wood mantels and carriage-house doors. Specializes in the renovation and new-home market. All mantelpieces can be custom-built to your specifications.	Free Write in No. 276											Carriage-house doors		100%
Hendricks Woodworking **P.O. Box 139, Dept. TB** **Kempton, PA 19529** **610-756-6187; Fax: 610-756-6171**	Specializes in custom doors, entryways, and radius woodwork for restoration, renovation, and new construction. Paneled, French, and pocket wood doors, all species of wood.	Free Write in No. 3570	✔	✔		✔	✔			✔	✔	✔		All species	100%
Heritage Door, LLC **7667 Market Dr., Dept. TB** **Canton, MI 48187** **734-414-7100; Fax: 734-414-7103**	Specializes in standard and custom interior and exterior door systems in Honduras mahogany. Jambs, astragals, brickmold, and exotic hardwood flooring.	Free Write in No. 1350	✔	✔		✔	✔				✔			Honduras mahogany	70%
Imperial Products, Inc. **P.O. Box 368, Dept. TB** **Richmond, IN 47375** **765-966-0322; Fax: 765-966-2403**	Door thresholds, astragals, patio system, and continuous sidelight systems.	Free											Sills, astragals	Oak	0%
JD's Glassworks **2100 Barrett Pk. Dr. NW, #501, Dept. TB** **Kennesaw, GA 30144** **770-514-8979; Fax: 770-425-0763**	Custom turnkey delivery of decorative art-glass windows, doors, and millwork for commercial, residential, and ecclesiastical projects; true-insulated custom designs; leaded, beveled, stained glass.	Free	✔	✔						✔	✔	✔	Custom bevel leaded doors	All species	90%
Kingsland Co. Doors **7 Colebrook Rd., Dept. TB** **Norfolk, CT 06051** **860-542-6981; Fax: 860-542-1752**	Entryways are custom-designed in Honduras mahogany; doors, jambs, thresholds. Glazing options include: single glass, insulated glass with simulated divided lites, and leaded glass; sidelites and transoms; special shapes.	Free Write in No. 4573	✔	✔	✔	✔			✔	✔	✔	✔	Storm & screen doors	Honduras mahogany	100%
KLM Industries/Muench Woodworking **2701 Jackson Ave., Suite 201, Dept. TB** **Chicago Heights, IL 60411** **708-754-2108; Fax: 708-754-5562**	Standard hardwood products & custom designs: interior/exterior doors; molding; radius applications: paneling, bookcases, cabinets. Also, distributor of energy-efficient Weather Shield windows and doors.	Free	✔	✔		✔	✔	✔	✔	✔	✔	✔		Honduras mahogany, cherry, maple, red & white oak, more	10%
Koch & Co. **111 North First St., Dept. TB** **Seneca, KS 66538** **800-540-5624; Fax: 785-336-2638**	Supplies the 'Formanek Door,' a clad entry door; all-wood, shipped without glass; the Imperial door is a complete 1-3/4-in. French door.	Free	✔			✔			✔					Oak, poplar, cherry, mahogany, hickory, maple, ash	40%
Lamson-Taylor Custom Doors **5 Tucker Rd., Dept. TB** **South Acworth, NH 03607** **603-835-2992; Fax: Same as phone**	Custom shop specializes in energy-efficient entrances to complement any architectural style; work with homeowners, contractors, architects, and designers; raised panel and sheathed doors for interior and exterior use.	Free Write in No. 9410	✔	✔	✔	✔	✔		✔	✔	✔	✔	Storm & screen doors	All species	100%
Maiman Company **3839 East Mustard Way, Dept. TB** **Springfield, MO 65803** **800-641-4320; Fax: 417-862-3780**	True stile-and-rail and raised- and flat-panel doors in over 70 wood species. Fire-rated 20-, 45-, 60-, and 90-min. wood doors and 90-min. door jambs. Doors in over 70 species and 25 elevations.	Free	✔		✔	✔	✔	✔					STC-rated, bullet-resistant	As specified	80%

continued from page 88



WRITE IN NO. 526

new Republic.

As this technology developed, the design of doors gradually changed, although the basic frame-and-panel construction remained the same. The ability to embellish with detail was increased by the use of machinery. The moldings around the margins of the panels became more elaborate and varied, usually being nailed onto the frame members rather than cut into them as before. Of course, the older methods of door construction persevered to varying degrees as the new machine technology gradually expanded its sphere of influence. In general, doors with machine-made applied moldings are not found before the 1830s; they became more widespread afterwards, especially as tastes in building style evolved.

The first architectural style to follow the Federal period was Classical Revival (1790-1825). Door designs of this period do not seem to differ dramatically from those of the Federal period. Sometimes the raised panels would be carved at the corners of the panel raise as a further embellishment. Different arrangements and proportions of paneling within the door were consistent with the tendency of this style to higher degrees of decoration, as was the use of more elaborate moldings on the frame.

By the time of Greek Revival (1825-1860), however, a real shift in style is apparent. Common door styles for Greek Revival used one or two large vertical panels, often flat instead of raised, and sometimes a layering of panel within panel with moldings applied at each margin. Doors constructed this way could be 3 or 4 in. thick. The moldings were also more elaborate than in earlier doors and were often nailed on.

As the 19th century progressed, machine-made doors became more available and the ability to decorate with moldings more common. With the popularity of the Victorian styles at the latter part of the century, the amount of machine-made ornament employed in doors found even more field for practice, and door designs proliferated. By the late-19th century, doors were being sold through catalogues to a rapidly expanding population. Several of these catalogues have been reprinted as design references. In general, it may be said that almost all doors continued to be built in the frame-and-panel method, with the exception of the Gothic Revival styles mentioned earlier in the discussion about plank-style doors.

Conclusion

Different periods of American architecture have utilized their own unique door designs and, although it is always dangerous to overgeneralize, it is possible to say that certain door designs are more or less appropriate to a given style of building. This is easier to recognize with some styles of buildings and more difficult with others. The development of technology has always influenced design, and this has certainly been the case with regard to doors as we look at them over time. While designs may vary, it is also interesting how much has stayed the same. Since the introduction of the frame-and-panel method of building doors, not much has changed about their construction. Almost all of the variety we see in historic doors is composed from this technique. This is still true of better doors in our own age, despite the technological advancement of plywood-panel products.

Throughout most of the history of architecture, doors have been fabricated primarily from wood. Only in recent years have other materials, such as steel and fiberglass, vied for use in the construction of entry doors. The building trades are inundated with scientific reports highlighting the strengths of a favorite new material, often neglecting to note the weaknesses. For good reasons — despite radical changes in building technology over the centuries — wood has remained the primary building material for doors. In addition to its enduring beauty, even in painted projects, the cellular structure of wood is a natural insulator (400 times more efficient than steel) and is more dimensionally stable than other materials. The methods of building wooden doors are tried and true and are readily available to today's designers. The versatility of wood as a design medium for custom projects is unsurpassed.

As with any material, there are limitations to wood doors. They are not maintenance free. To preserve a good finish, wood doors should not stand completely exposed to full sun. Specifiers of wood doors should be mindful of exposure to the elements. Protecting the door with a porch or hood, or by setting it back within the exterior wall, were all design elements employed in earlier times to help maintain the entry. They still make good sense today (even for doors not constructed from wood).

As an element of architectural design, the door plays an important part in every style or period. The English Arts and Crafts architect C.F.A. Voysey said, "The doors will be wide in proportion to height, to suggest welcome — not standoffishly dignified, like a coffin lid, high and narrow for the entrance of one body only." From the very nature of its function, the doorway can stake first claim to adornment in any style of building. ■

AUTHOR'S BIBLIOGRAPHY: **Restoration and Preservation**, *by Carl F. Schmidt. Carl F. Schmidt, 1976.* **The Dating of Old Houses**, *by Dr. Henry C. Mercer. Bucks County Historical Society, Doylestown, PA 1976.* **Historic American Building Survey (HABS)**, *Library of Congress, Washington, D.C.*

Steven D. Hendricks is the owner of Hendricks Woodworking, Kempton, PA. Established in 1981, Hendricks Woodworking specializes in producing appropriate doors for all types of buildings. They have published "Historic American Doors," a compilation of door and entryway drawings from the Historic American Building Survey. The book is available for purchase by calling (610) 756-6187 or by e-mail at historic@ot.com. For full contact on Hendricks Woodworking, see the SourceList on page 92.



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WRITE IN NO. 269

TRADITIONAL BUILDING'S WOOD DOORS & ENTRIES *SourceList*

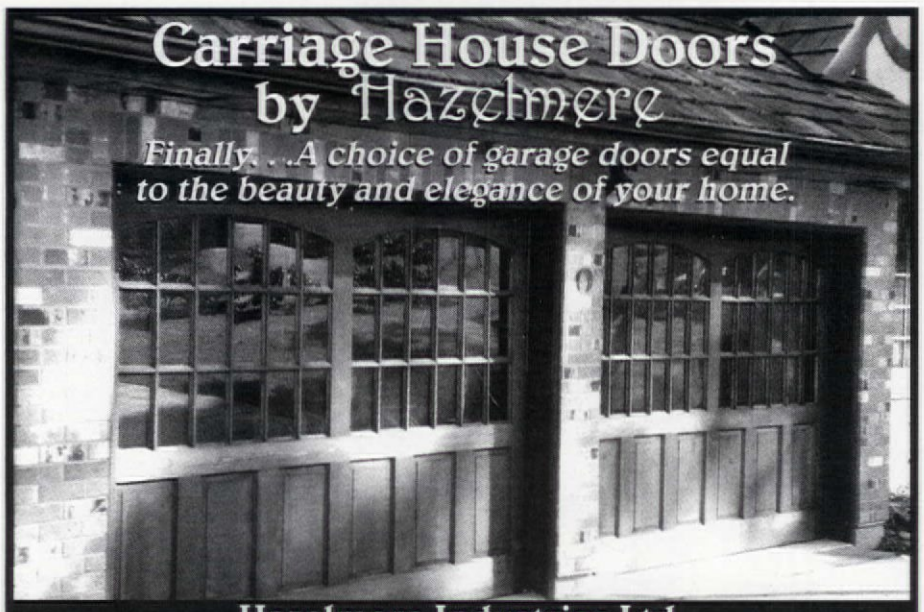
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COMPANY	SPECIALTY	Literature	Paneled	Carved	Louvered	French	Pocket	Fire-Rated	Art Glass	Casing/Moldings	Complete Entryways	Art Glass Sidelites	Other Types of Doors	Wood Species	% Custom
Mar-Flo, Inc. **8 Fox Ct., Dept. TB** **Dumont, NJ 07628** **973-742-4765; Fax: 973-742-9471**	Custom hardwood doors, entryways, and wall paneling. Curved & circular moldings; stock knives or matched to customer profile. Paneled, French, pocket doors, sidelights & transoms. Cabinet doors. All wood species, as specified.	Free	✔	✔		✔	✔		✔	✔	✔	✔	Custom doors	Pine, solid hardwoods as specified	100%
Maurer & Shepherd, Joyners **122 Naubuc Avenue, Dept. TB** **Glastonbury, CT 06033** **860-633-2383; Fax: 860-633-7231**	Shop specializes in historic reproduction architectural millwork in pine and mahogany: windows, doors, entryways, and raised paneling.	Free Call for more information	✔			✔	✔				✔				100%
Merrimack Valley Wood Products, Inc. **B St., Derry Industrial Park, Dept. TB** **Derry, NH 03087** **603-432-8845; Fax: 603-432-0573**	Source of wood & vinyl windows, wood & steel doors, millwork, and kitchen cabinets.	Free	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔		Pine, fir	0%
Mesa Studios **RR 1, Box 566, Dept. TB** **Craftsbury, VT 05826** **802-586-7537; Fax: 802-472-6572**	Original hand-chiseled and -carved doors and other architectural artwork, all custom made.	Free		✔					✔		✔	✔	Custom doors	Redwood, mahogany, basswood, cedar	100%
Michael Reilly Design **P.O. Box 1737, Dept. TB** **Bridgehampton, NY 11932** **516-537-7790; Fax: 516-537-7024**	Fabricator of high-end custom wood windows and doors, cabinetry, and architectural woodwork.	Free Write in No. 9210	✔			✔	✔			✔	✔		Storm & screen doors	All species	100%
Midwest Architectural Wood Products **300 Trails Road, Dept. TB** **Eldridge, IA 52748** **888-285-8120; Fax: 319-285-8003**	Custom windows and doors with a special emphasis on historic-restoration projects. AWI premium-grade construction; wide variety of glazing and wood-species options. Replacement and storm and screen sash.	Free Write in No. 1265	✔			✔							Storm & screen doors	Pine, oak, mahogany, cherry, poplar, as specified	100%
Mountain Construction Ent. **P.O. Box 1177, Dept. TB** **Boone, NC 28607** **828-264-1231; Fax: 828-264-4863**	Design and engineering, as well as product and service delivery; most frames are oak, will work with other woods; residential and commercial structures erected on owner's foundation and subfloor; traditional joinery.	Free Write in No. 613									✔			Heart pine	100%
Normandy Imports, Ltd. **1102 Falls Road, Dept. TB** **Rock Hill, SC 29730** **803-328-9232; Fax: Same as phone**	Direct importer of antique French building materials, architectural and garden elements: hand-cut stone basins, sinks, and troughs for planters, fountain reservoirs, stone tables for the garden, and terra-cotta flooring.	Free Write in No. 568											Antique doors		0%
Phoenix Door Manufacturing **2652 Dow Ave., Dept. TB** **Tustin, CA 92780** **714-544-6152; Fax: 714-544-7856**	Over 40 standard designs plus complete custom capabilities for wood entry door systems and paint-grade interior doors.	Free	✔		✔	✔	✔	✔	✔	✔	✔	✔		All species	25%
Ricketson Sash & Door **P.O. Box 1527, Dept. TB** **Avon, CT 06001** **860-674-0392; Fax: 860-674-0469**	Custom interior and exterior windows and doors. Many options available in species, glazing, hardware, and finishes. Complete traditional and European product line. Specializing in high-end residential projects.	Free Write in No. 5520	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔	Storm, screen, & louvered doors	Any species	100%
Rustica Arts **336 South Fairview Ave., Dept. TB** **Goleta, CA 93117** **805-692-8865; Fax: 805-692-8895**	Doors with "Old World" styling in Mediterranean, Italian, and Spanish designs and finishes; complete custom entries, windows, and garage doors. Each order is unique, featuring hand-hewing or antique distressing, hand-forged ironwork, and mortise-&-tenon construction.	Free Write in No. 2752	✔	✔		✔	✔		✔	✔	✔	✔	Custom doors, arched, ornate hand-forged iron	Alder, oak, mahogany, walnut, cedar, fir	100%
Sampson & Son **Rte. 90, P.O. Box 1010, Dept. TB** **Warren, ME 04864** **800-769-6196; Fax: 207-273-4006**	Mortise-&-tenon wood doors. Historic replications or architectural new design. True divided lites, solid wood stiles, rails, and panels. Insulated, single-strength and antique glass. Family business.	Free Write in No. 759	✔	✔		✔	✔			✔	✔		Storm & screen doors, Dutch, curved, sidelights	Mahogany, Eastern white pine, cherry, maple, birch, ash, oak	100%
Select Interior Door, Ltd. **P.O. Box 178, Dept. TB** **North Java, NY 14113** **800-535-9335; Fax: 716-535-9923**	Manufacturer of solid-hardwood doors, jambs, & paneling for the custom-home market. Interior & exterior doors crafted to individual specifications. Can be prefinished to match color & sheen of total project. Website: www.sidl.com	Free Write in No. 559	✔		✔	✔	✔		✔	✔	✔	✔	Storm & screen doors, custom doors	All hardwoods	100%
Somerset Door & Column Co. **P.O. Box 755, Dept. TB** **Somerset, PA 15501** **814-445-9608; Fax: 814-443-1658**	Colonial wood columns, custom or standard, up to 40-in. dia. and 40-ft. length; architectural solid-wood doors, hand assembled to spec.; newels, balusters, posts, casework and moldings.	Free Write in No. 1095	✔		✔	✔	✔		✔		✔			All species	55%
Southwest Door Co. **9280 E. Old Vail Rd., Dept. TB** **Tucson, AZ 85747** **520-574-7374; Fax: 520-574-7375**	Doors in the Southwest Spanish Mission and Pueblo styles; hand-forged hardware ranging in style from bold American West to European, from Art Deco to contemporary. Also, windows, cabinet doors, flooring.	Free Write in No. 5570	✔	✔	✔	✔			✔	✔	✔	✔	Arch, Dutch	Soft woods	90%
Weston Millwork Company **722 Washington St., Dept. TB** **Weston, MO 64098** **816-640-5555; Fax: 816-386-5555**	Company specializes in exact reproductions of historic windows and doors, re-creating both appearance and construction techniques.	Free Write in No. 1316	✔		✔	✔	✔			✔	✔		Storm & screen doors, framed-ledge doors	All species	100%
Wilbur, Frederick - Woodcarver **P.O. Box 425, Dept. TB** **Lovingston, VA 22949** **804-263-4827; Fax: 804-263-5958**	Woodcarver specializes in traditional decorative carving for interiors and exteriors, furniture, mantels, moldings, friezes, column capitals, logos, and heraldry. Creates original designs and historically accurate reproductions.	Free Write in No. 1650		✔										Mahogany, basswood, walnut, white pine	100%
Wood Factory **111 Railroad Street, Dept. TB** **Navasota, TX 77868** **409-825-7233; Fax: 409-825-1791**	Historically accurate millwork reproductions, interior & exterior: doors, screen doors, gingerbread, benches, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings, porch parts, more. Custom mantels.	Free Write in No. 7120	✔	✔						✔		✔	Storm & screen doors	Mahogany, white oak, fir	85%
Wood Reflections, Inc. **7655 Feenstra Road, Dept. TB** **Paso Robles, CA 93446** **800-647-2600; Fax: 805-462-3242**	Produces custom hand-carved and hand-crafted wood doors, mantels, cabinets, furniture, and wall carvings. Designs range from rustic Western to elegant traditional styles.	Free	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔		All domestics & exotics	100%
Wood Window Workshop **839 Broad Street, Dept. TB** **Utica, NY 13501** **800-724-3081; Fax: 315-733-0933**	Custom-built wood windows and doors, any size and shape; historic reproductions; windows with true-divided lites; weight-&-pulley balance system for double-hungs; solid-brass hardware; bronze interlocking weatherstripping.	Free Write in No. 9640	✔			✔	✔						Curved-in-plane	Mahogany, Spanish cedar, oak, cherry, poplar	100%
Woodstone Co. **P.O. Box 223, Patch Road, Dept. TB** **Westminster, VT 05158** **802-722-9217; Fax: 802-722-9528**	Manufacturer of fine custom wooden windows and doors. Coped mortise-&-tenon joinery. All window and door shapes, sizes, and configurations. Complete choice of wood species and hardware. Historical & landmark specifications. Website: www.woodstone.com	Free Write in No. 8430	✔	✔	✔	✔	✔		✔		✔	✔			100%

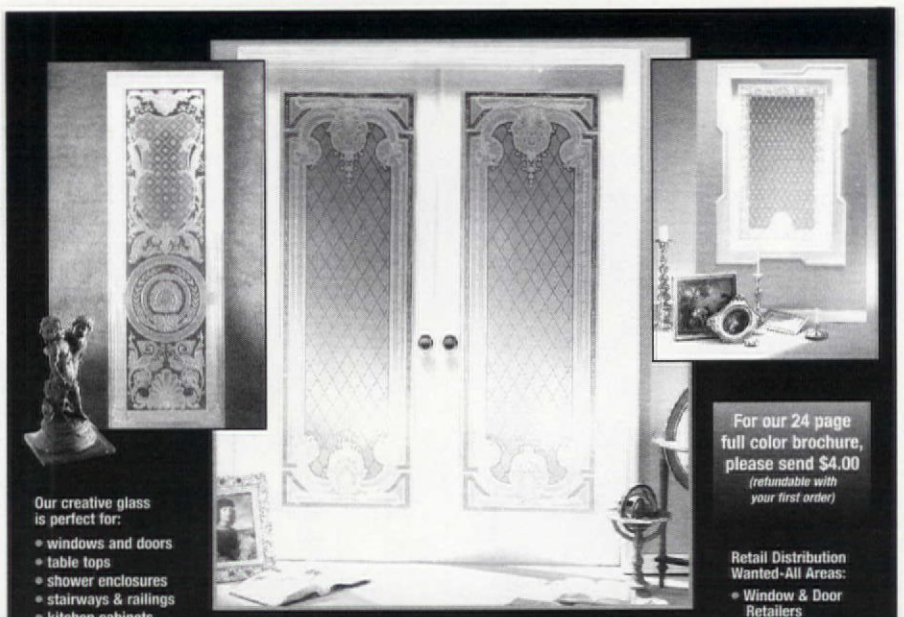
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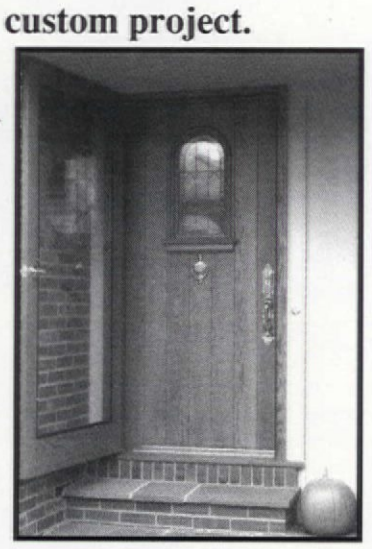
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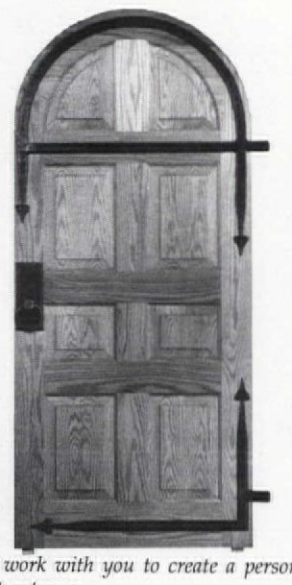


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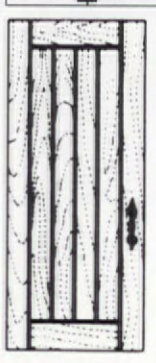
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Alternative Timber Structures

WRITE IN NO. 550

WOOD DOORS PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 90-94.



ALTERNATIVE TIMBER STRUCTURES recycles vintage wood for its custom-built doors. *Write in No. 550*



No custom job is too tough for RICKETSON SASH & DOOR — as this spectacular entryway vividly demonstrates. *Write in No. 5520*



This extra-wide, multiple-lite doorway was a custom job from DRUMS SASH & DOOR. *Call 570-788-1145 for more information*



Custom overhead wood garage doors, hand-crafted by DESIGNER DOORS, can be made to fit seamlessly with the style of any residence. *Write in No. 109*



The artisans of WOOD WINDOW WORKSHOP are equally skilled at the custom fabrication of doors, such as this period-style entryway complete with solid-brass hardware and bronze weatherstripping. *Write in No. 9640*



HENDRICKS WOODWORKING custom designs and manufactures doors and entryways, complete with art-glass sidelites. *Write in No. 5570*



The "Mansion Doors" series from CAOBA DOORS, hand-crafted in oak, mahogany, or maple, includes the ornate arched "Mediterranean."



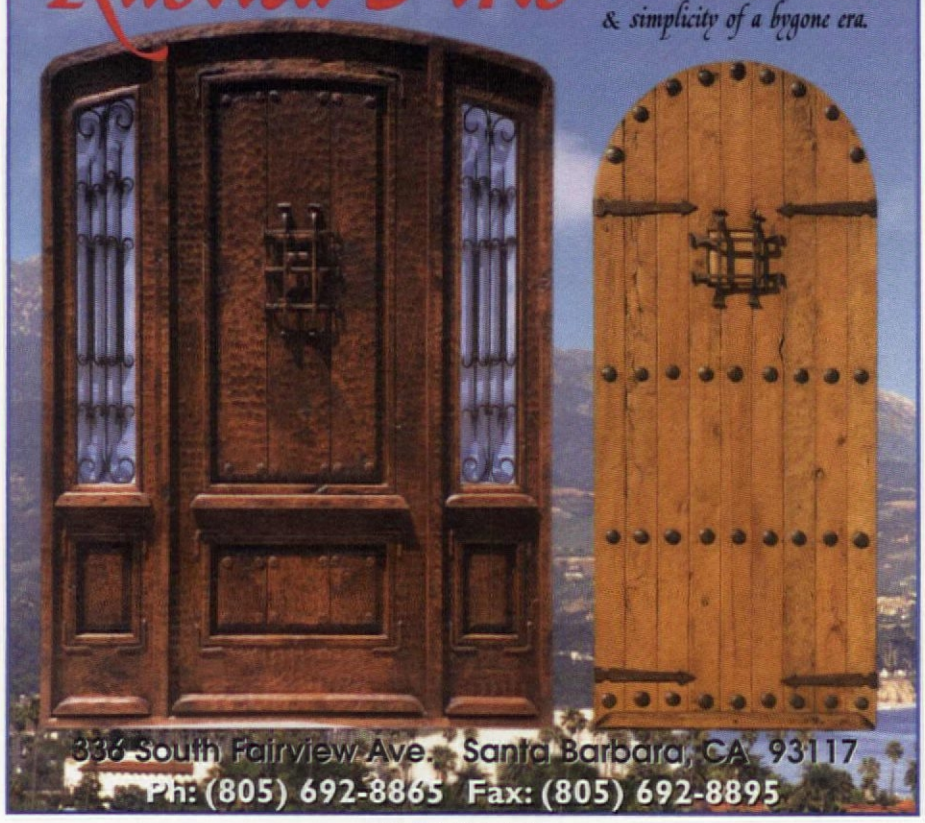
Doors fabricated by WOODSTONE CO. are assembled with premium-grade coped mortise-&-pegged-tenon wood joinery. *Write in No. 8430*



These radius doors with true divided lites were fabricated in mahogany by DIXIE ENTERPRISES. *Write in No. 551*

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Facade/storefront renovation for the law offices of Phil Gaujot, a Mainstreet Project, Morgantown, WV. Photo by John Nicely.

WRITE IN NO. 1004

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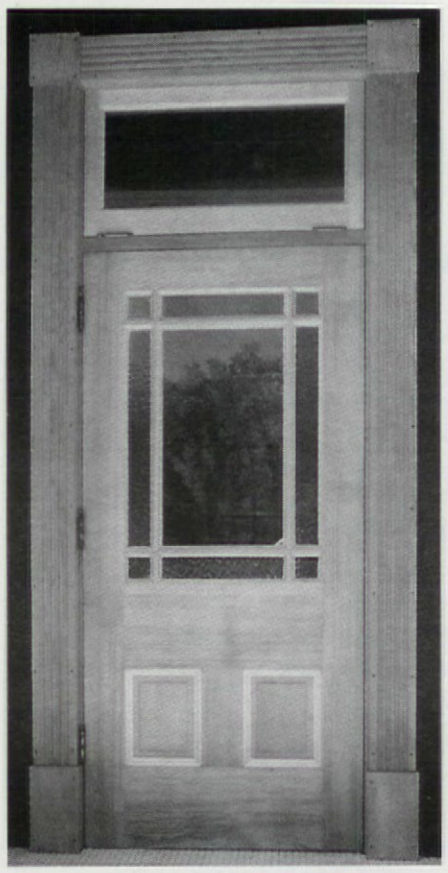
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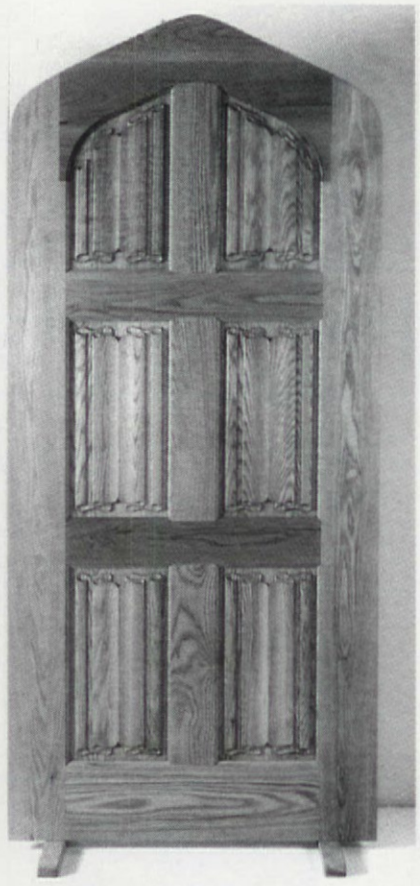
WRITE IN NO. 1001

WOOD DOORS PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 90-94.



For an authentic reproduction Irish-pub storefront, WESTON MILLWORK designed and built this raised-panel door and entryway in solid edge-grain sugar pine. *Write in No. 1316*



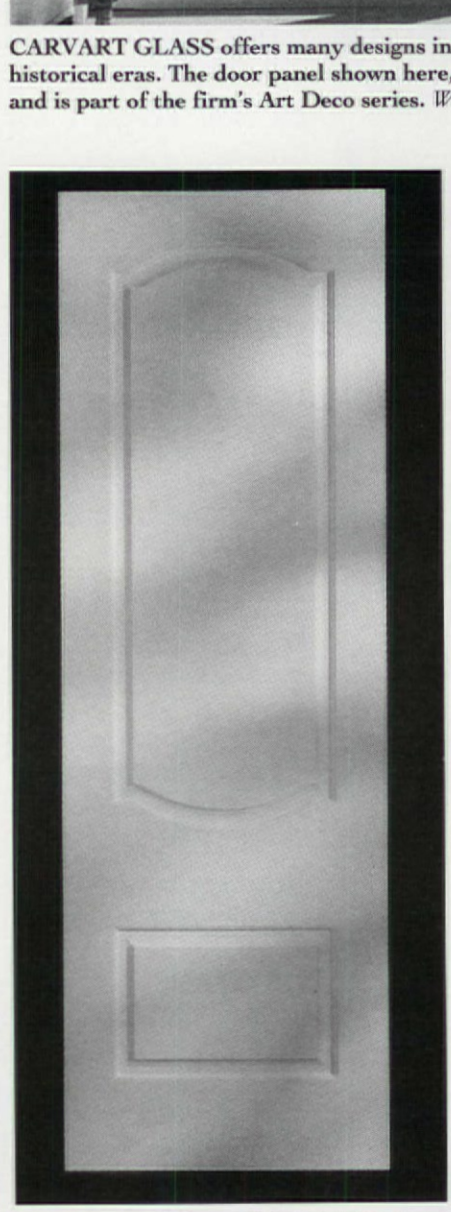
The "Linen-Fold Door" from LAMSON-TAYLOR features a linen-fold pattern in its six panels. *Write in No. 9410*



CARVART GLASS offers many designs in six original collections from different historical eras. The door panel shown here, "Concept," features a glue-chip background and is part of the firm's Art Deco series. *Write in No. 688*



GRABILL WINDOWS & DOORS built this 4x9-ft., Honduran-mahogany round-top door, which features beveled glass and solid-bronze hardware. *Write in No. 1910*



This two-panel door, #BOL-2015 in the "Classics" series from BOLECTION DOOR, is made of high-density MDF. *Write in No. 519*



AMERICAN CUSTOM MILLWORK fabricated this raised-panel front door with sidelights and fanlight window. *Write in No. 6780*



Hand-crafted, hardwood entry doors from DOORS BY DECORA can also feature beveled-, stained-, or etched-glass panels. *Write in No. 5640*

Website addresses for Advertisers in this issue can be found in the Website Address Book on page 206.

WOOD DOORS PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 90-94.



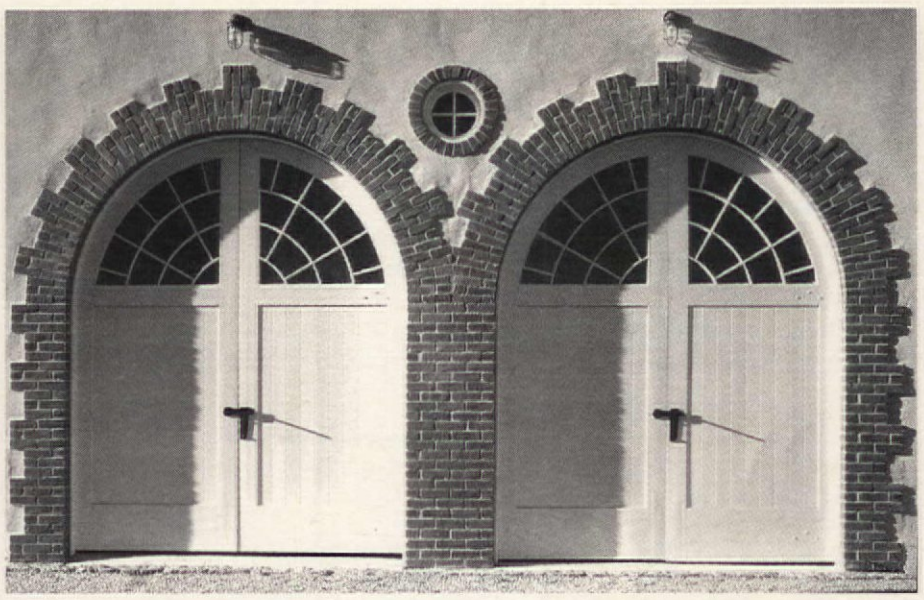
A one-panel door from SOUTHWEST DOOR's "Mission Family" series is the appropriate entryway for this adobe hacienda in Santa Fe, N.M. *Write in No. 5570*



Among the many gems featured in the new Architectural Antiques Directory from ANDY THORNTON ARCHITECTURAL ANTIQUES is this oak door with Gothic carved detail. *Write in No. 2736*



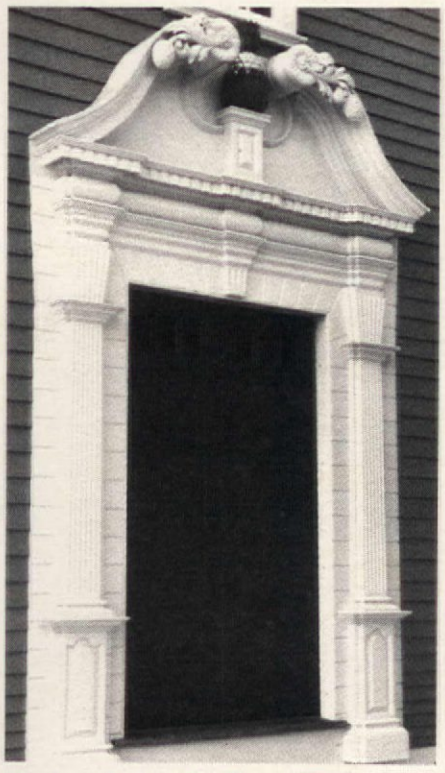
The incorporation of leaded sidelights and fanlight result in a superb entryway, fashioned by KINGSLAND CO. *Write in No. 4573*



When this stable was converted into a garage, MICHAEL REILLY DESIGN custom fabricated a pair of period-style carriage-house doors. *Write in No. 9210*



HAHN'S WOODWORKING specializes in the custom manufacture of traditional swing-out and sliding doors for carriage houses and garages. *Write in No. 6640*



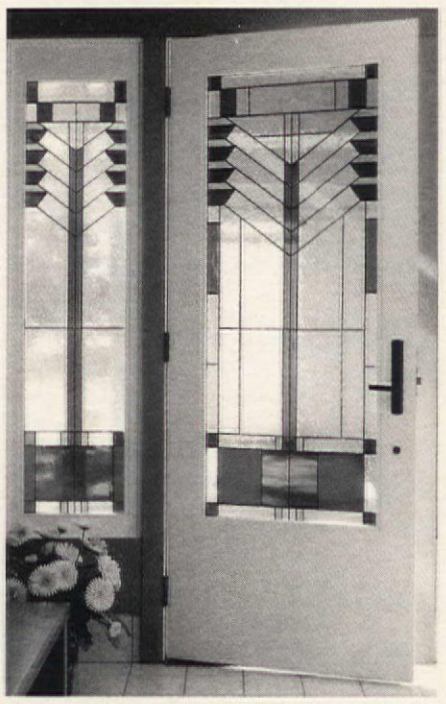
Hand-crafted replications of Early American period millwork is the specialty of MAURER & SHEPHERD, JOYNERS. *Call 860-633-2383 for more information*



Traditional mahogany entry doors from HERITAGE DOOR include #2702-M, with a beveled-glass transom and fleur-de-lis ornamentation. *Write in No. 1550*



This entryway with elaborate art-glass panel, sidelights, and transom showcases the design and manufacturing capabilities of BEVELED GLASS WORKS.



This Craftsman door and sidelight from SELECT INTERIOR DOOR creates warmth and character with its colorful leaded-glass design. *Write in No. 559*



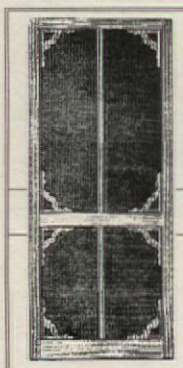
CORNELIUS ENTERPRISES specializes in custom-designed pictorial doors, such as "Wolves ... at the Door," hand-carved in red alder by artist Richard Cornelius. *Write in No. 526*

SourceList 100
Portfolio 102

DOORS OF PROTECTION

The entryway is a crucial design element in every structure, residential or commercial, yet for all the thought that goes into its look and construction, it very frequently goes unseen — hidden in the summer months by a screen door, and in the winter months by a storm door. If a screen/storm combination door is used, no one may ever see the entryway; or rather, the protective outer door becomes the entry, as far as the view from the street is concerned.

Thus, the style and manufacture of screen and/or storm doors can be key elements in the overall quality of a house's appearance. Our *SourceList* below features over a dozen suppliers of these underappreciated items. Many of these sources also offer the necessary hardware, screens in a variety of metals, and they all will supply custom designs to one extent or another. We've screened the sources so you can storm them for the doors you need.



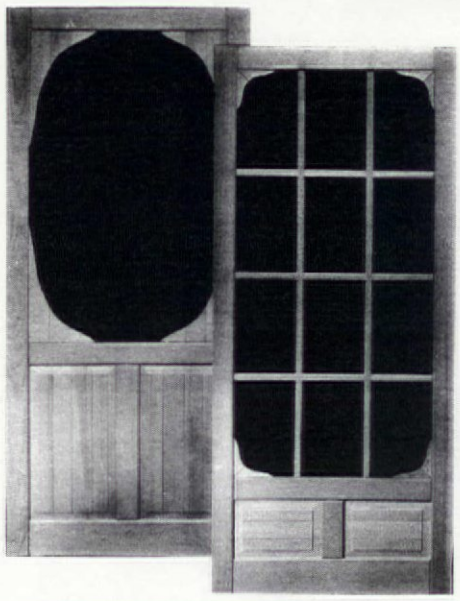
TRADITIONAL BUILDING'S SCREEN & STORM DOORS *SourceList*

CSI# 08280

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COMPANY	SPECIALTY	Literature	Screen Doors	Storm Doors	Screen/Storm Combos	Door-Frame Materials	Screen Materials	Door Hardware Provided?	% Custom
Coppa Woodworking **1231 Paraiso Avenue, Dept. TB** **San Pedro, CA 90731** **310-548-4142; Fax: 310-548-6740**	Wood screen doors in 125 styles; any size; also, arch-top doors and window screens. Species include Douglas fir, mahogany, and oak. Also, Adirondack furniture kits.	Free Write in No. 9600	✔	✔	✔	Pine, Douglas fir, mahogany, oak, redwood	Anodized aluminum, aluminum, fiberglass, brass, copper, cat-proof screen	✔	80%
Cumberland Woodcraft Co. **P.O. Drawer 609, Dept. TB** **Carlisle, PA 17013** **800-367-1884; Fax: 717-243-6502**	Architectural and period millwork, fixtures, and decorative treatments; commercial projects from ornate bars to entertainment centers; also carry carvings, carved signs, appliques, fretwork, grilles, wood ceilings, and screen doors.	Free Write in No. 1310	✔	✔	✔	Spanish cedar	Aluminum	✔	30%
Drums Sash & Door Co. **P.O. Box 207, Dept. TB** **Drums, PA 18222** **570-788-1145; Fax: 570-788-3007**	Custom wood shop specializing in replacement sash, all sizes and layouts (circle, oval, Gothic, cottage). Doors and entryways; moldings and raised-panel shutters in hardwoods and softwoods; clear white pine storm/screen doors.	Free Call for more information	✔	✔	✔	Pine, oak, mahogany, Spanish cedar	Aluminum, fiberglass, brass, copper, bronze, stainless steel		100%
Great Northwest Storm & Screen Door Co. **11145 120th Ave. NE, Dept. TB** **Kirkland, WA 98033** **800-895-3667; Fax: 425-576-0565**	Custom-made architectural wood storm and screen doors. Double French doors are a specialty, along with round and arched-top doors. Styles include Craftsman, Country, Victorian, Colonial, contemporary, Southwest; special commissions. Website: www.greatnwdoors.com	Free Write in No. 2755	✔	✔	✔	Vertical-grain Douglas fir, as specified	Anodized aluminum, aluminum, fiberglass, brass, copper, bronze, stainless steel	✔	100%
Heirloom Door Company **110 Holmes St., Dept. TB** **Enterprise, OR 97828** **541-426-4811; No Fax**	High-end quality screen/storm doors. Also available in do-it-yourself kit form at special savings.	Free	✔		✔	Western red alder	Copper	✔	30%
Kingsland Co. Doors **7 Colebrook Rd., Dept. TB** **Norfolk, CT 06051** **860-542-6981; Fax: 860-542-1752**	Screen doors fabricated from Honduras mahogany; specially designed for easy maintenance of screening; storm doors are made with 1/8-in. clear tempered glass. Both are available with hardware.	Free Write in No. 4574	✔	✔		Honduras mahogany	Anodized aluminum, fiberglass, brass, copper	✔	100%
Midwest Architectural Wood Products **300 Trails Road, Dept. TB** **Eldridge, IA 52748** **888-285-8120; Fax: 319-285-8003**	Custom windows and doors with a special emphasis on historic-restoration projects. AWI premium-grade construction, with a wide variety of glazing and wood-species options. Replacement and storm and screen sash a specialty.	Free Write in No. 1265	✔	✔	✔	Pine, as specified	Aluminum, fiberglass, bronze		100%
Old Goats Screen Door Co. **2280 Houston Point Dr., Dept. TB** **Whitefish, MT 59937** **406-862-8938; Fax: 406-862-8936**	Hand-crafted, solid-hardwood doors; custom sizes and/or design requests welcome.	Free	✔	✔	✔	Oak, poplar	Anodized aluminum, fiberglass	✔	50%
Sampson & Son **Rte. 90, P.O. Box 1010, Dept. TB** **Warren, ME 04864** **800-769-6196; Fax: 207-273-4006**	Mortise-&-tenon wood doors. Historic replications or architectural new design; fixed or removable panels.	Free Write in No. 759	✔	✔	✔	Mahogany, cherry, ash, oak	Bronze, fiberglass		100%
Screen Scenes **P.O. Box 3625, Dept. TB** **Quincy, CA 95971** **530-283-4366; Fax: 530-283-4676**	Custom-designed and hand-crafted screen doors made of salvaged, clear heart redwood with mortise-&-tenon joinery and bronze screen. Arts & Crafts, free-form, or traditional styles. Website: www.screenscenes.com	Free Write in No. 788	✔			Salvaged clear heart redwood	Bronze	✔	100%
Taylor Brothers, Inc. **P.O. Box 11198, Dept. TB** **Lynchburg, VA 24506** **800-288-6767; Fax: 804-237-4227**	Hand-crafted, solid-mahogany storm and screen doors. Over 30 designs including Williamsburg, Colonial, Victorian, contemporary; tempered safety glass and charcoal colored fiberglass screens; custom sizes and designs welcome.	Free Write in No. 142			✔	Honduras mahogany	Fiberglass	✔	100%
Victoriana East **20 W. Nicholson Road, Dept. TB** **Audubon, NJ 08106** **856-546-1882; Fax: 856-546-1883**	Custom-made combination storm/screen doors; styles include Victorian, country, Mission, and Colonial; available in pine, poplar, and oak; custom brackets can be added. Also, a full line of corbels, brackets, lattice, porch parts.	Free Write in No. 1101	✔	✔	✔	Pine, oak, mahogany, cedar	Anodized aluminum, aluminum, fiberglass	✔	60%
Vintage Wood Works **9195 Hwy. 34 So., P.O. Box 39, Dept. TB** **Quinlan, TX 75474** **903-356-2158; Fax: 903-356-3023**	Extensive selection of wood porch parts, including turned posts, turned and sawn balusters, railings, brackets, corbels, custom-length spandrels, and more. 224-page Master Reference Catalog; 208-page Porch Design Book.	Free Write in No. 1061	✔	✔	✔	Pine, as specified	Aluminum, fiberglass		20%
Wood Factory **111 Railroad Street, Dept. TB** **Navasota, TX 77868** **409-825-7233; Fax: 409-825-1791**	Historically accurate millwork reproductions, interior & exterior: doors, screen doors, gingerbread, benches, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings, porch parts, more. Custom mantels a specialty.	Free Write in No. 7120	✔	✔	✔	Mahogany, oak, ash, as specified	Aluminum, fiberglass, copper	✔	85%

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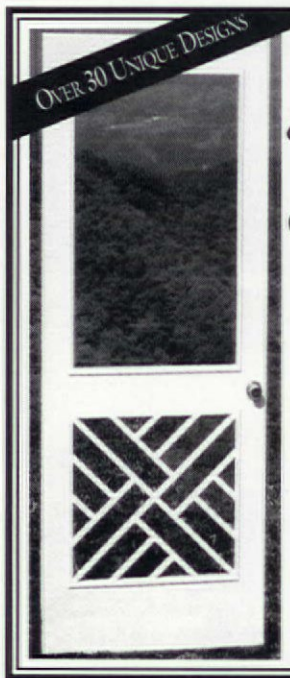
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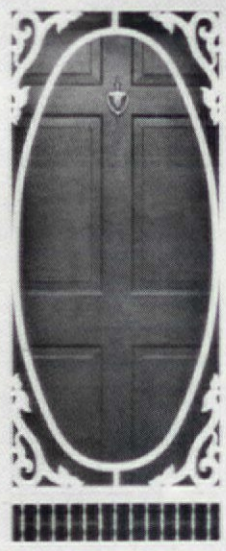


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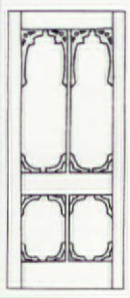
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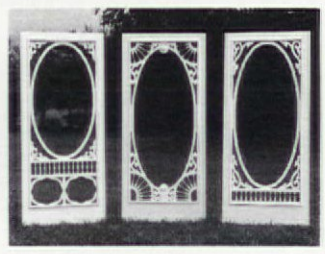
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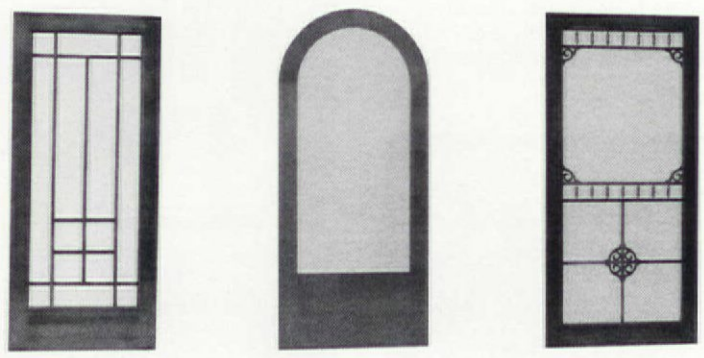


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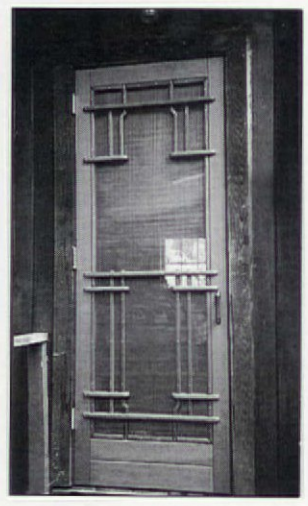
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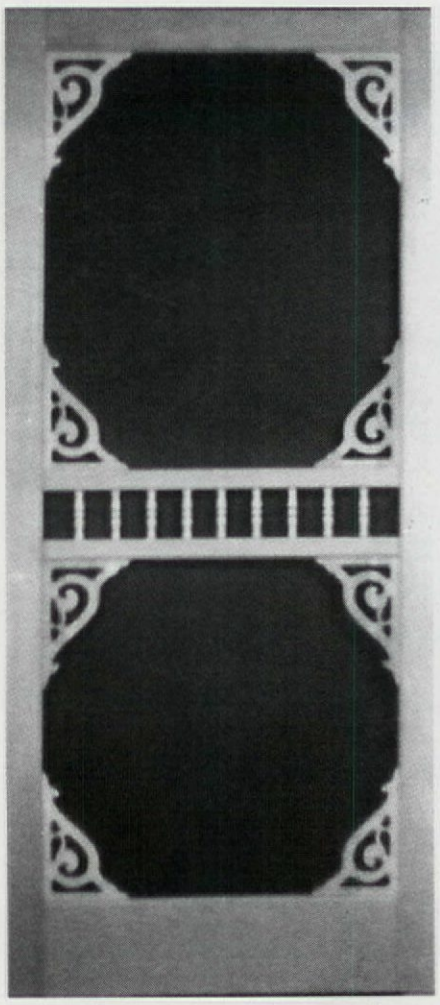
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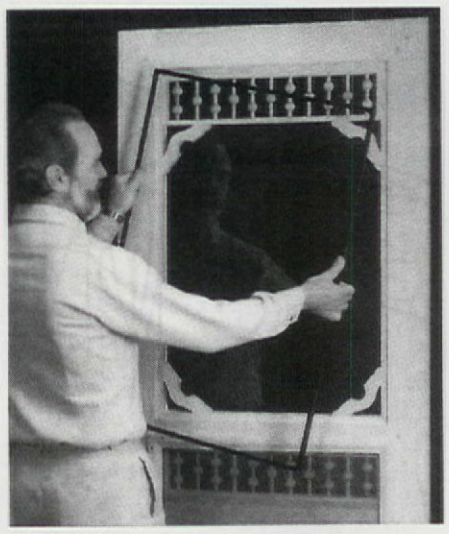
WRITE IN NO. 788

SCREEN & STORM DOORS PORTFOLIO

For full contact information on these companies, consult the SourceList on page 100.



Among the numerous stock screen doors available from COPPA WOODWORKING is #360DF-1; the frame is unfinished sugar pine and the screen is charcoal-colored fiberglass. *Write in No. 9600*



Optional storm panels made of premium-quality tempered safety glass are available for the screen doors manufactured by VINTAGE WOOD WORKS. *Write in No. 1061*



VICTORIANA EAST will custom manufacture wooden storm and screen doors in Victorian styles. *Write in No. 1101*



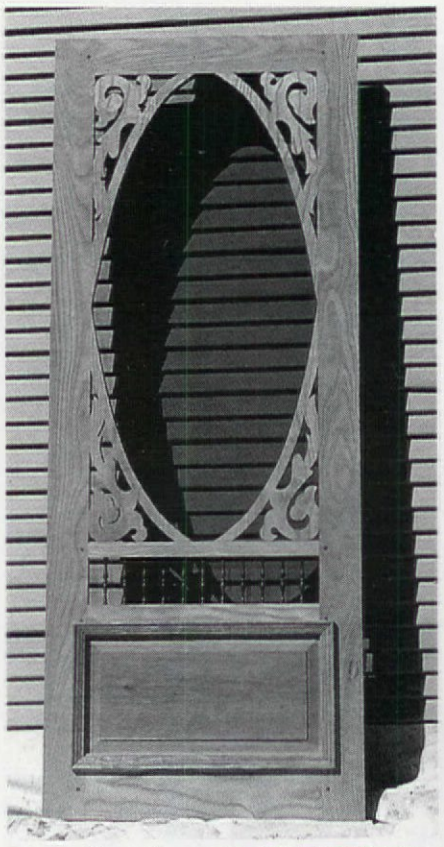
The "Nature Collection" series of hand-crafted wood storm/screen doors from OLD GOATS includes #103, "The Moose."



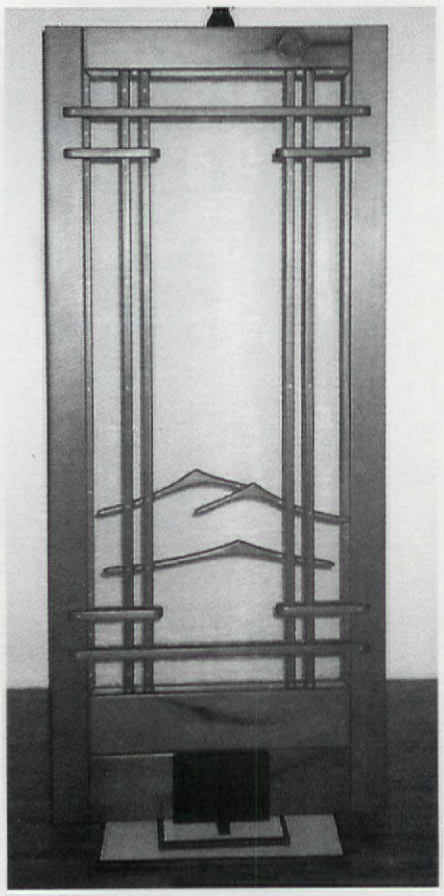
The "Chinese" storm-screen door, part of the "Chippendale" series from TAYLOR BROTHERS, is hand-crafted of solid mahogany and features tempered-glass storm panels and fiberglass screens. *Write in No. 142*



HEIRLOOM DOOR CO. custom-made this screen door, a reproduction based on an old photo.



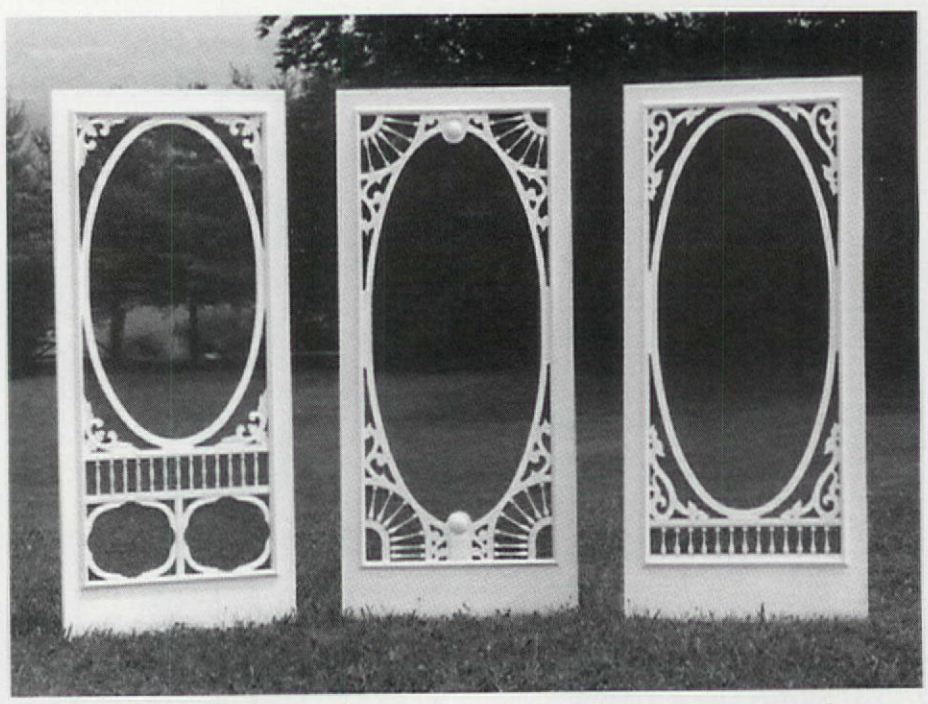
Screen doors from WOOD FACTORY — such as the #SD 1100, shown here — come with screens in aluminum or copper, which can be easily removed and replaced with plexiglass to serve as a storm door. *Write in No. 7120*



Door design #16, "Mountain View," from SCREEN SCENES includes a simple yet evocative suggestion of mountain peaks. *Write in No. 788*



The "Marysville," #128 in the "Country Doors" series from GREAT NORTHWEST STORM & SCREEN DOOR CO., is handmade from Douglas fir. *Write in No. 2755*



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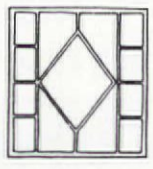
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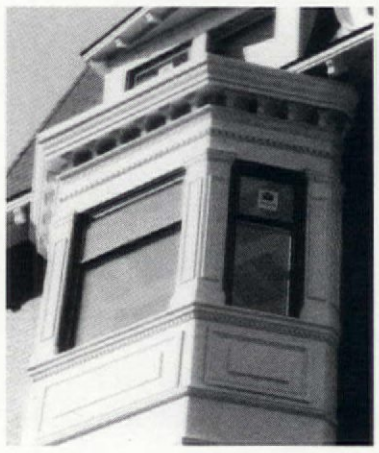
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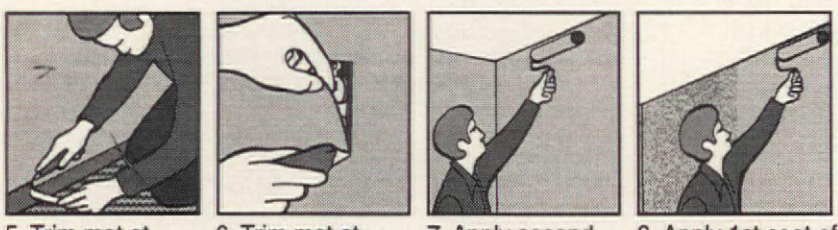
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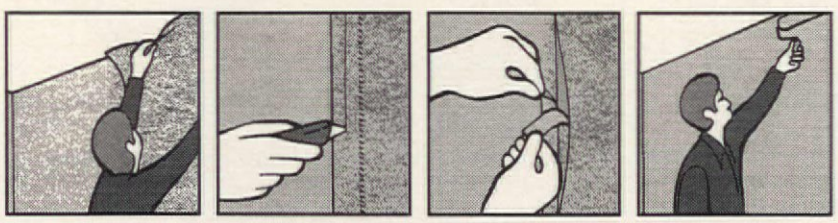
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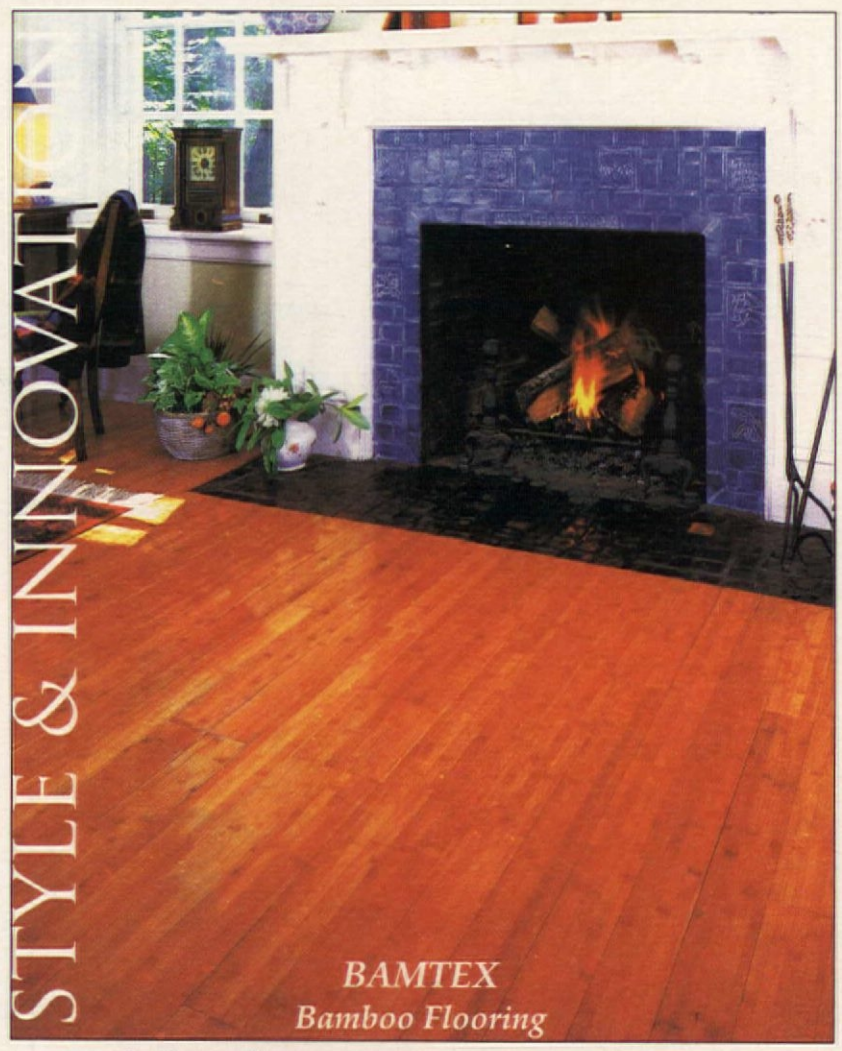
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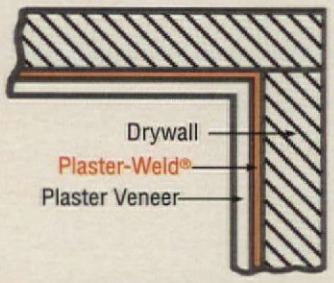
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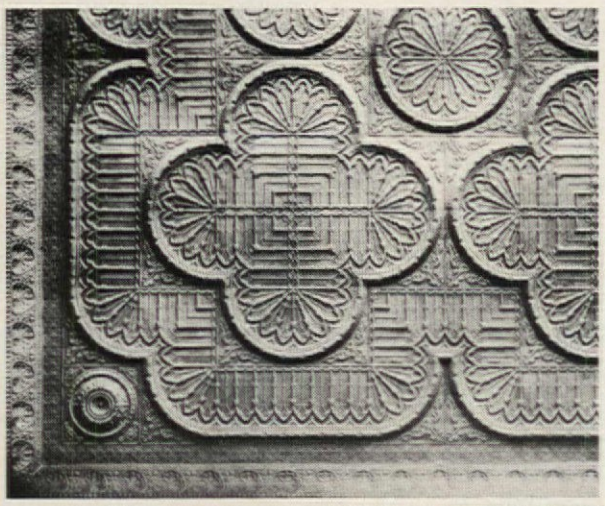
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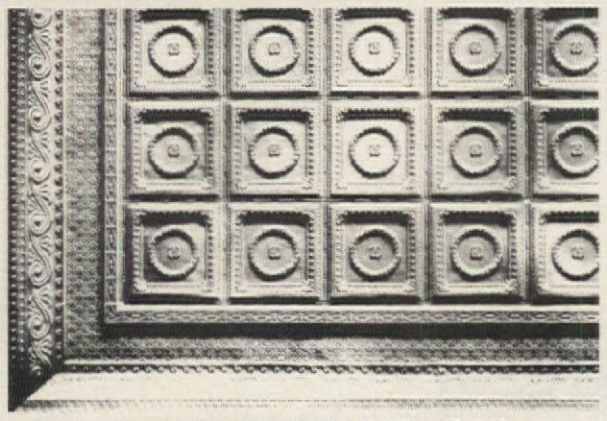
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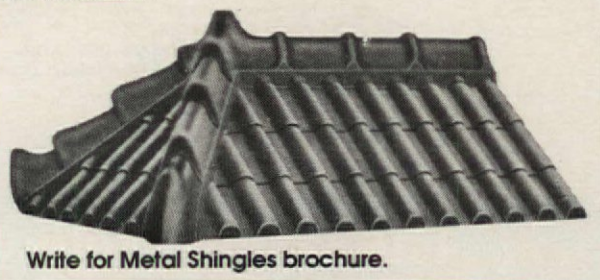
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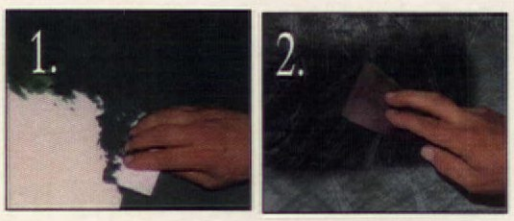
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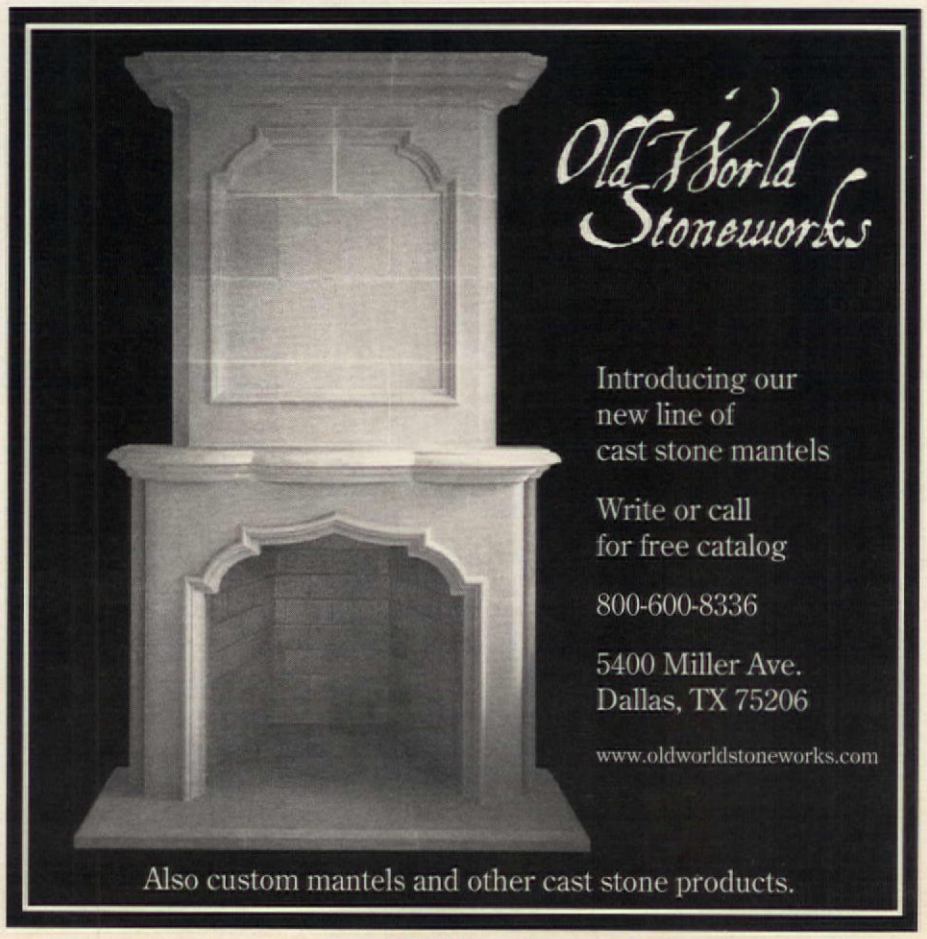
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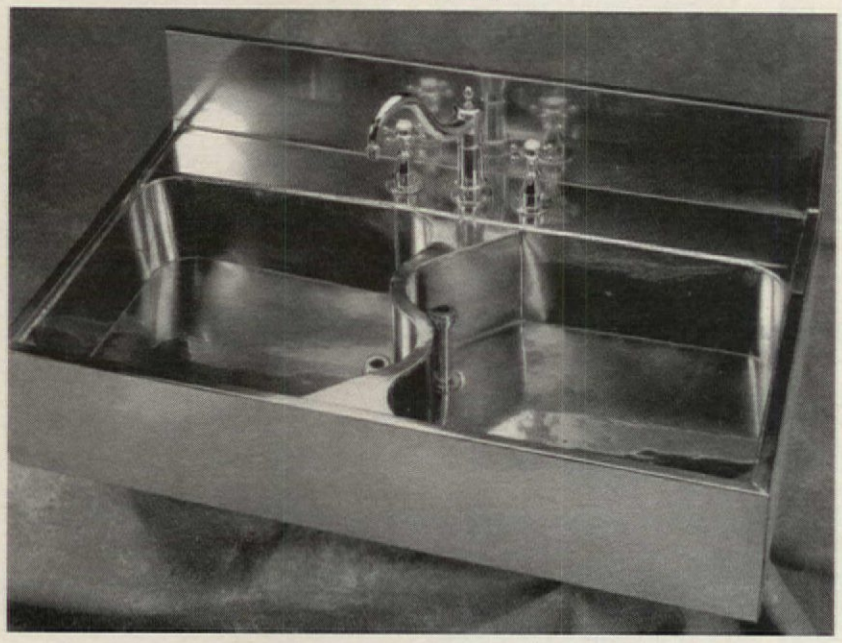
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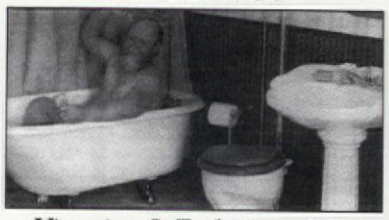
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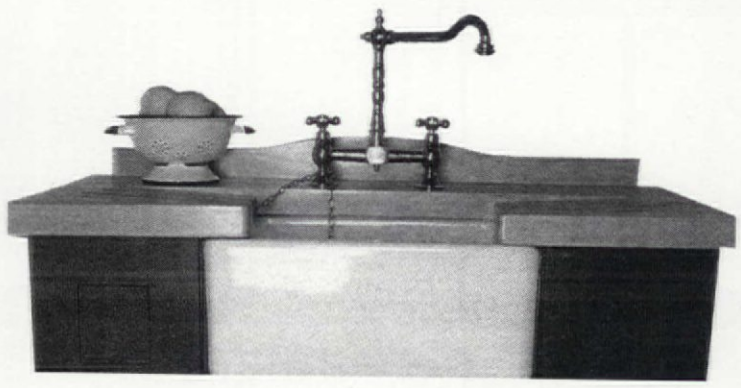
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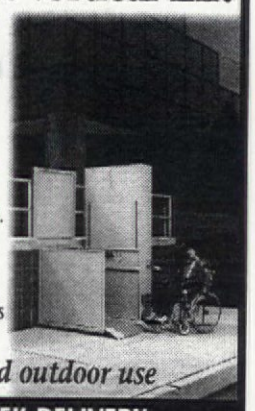
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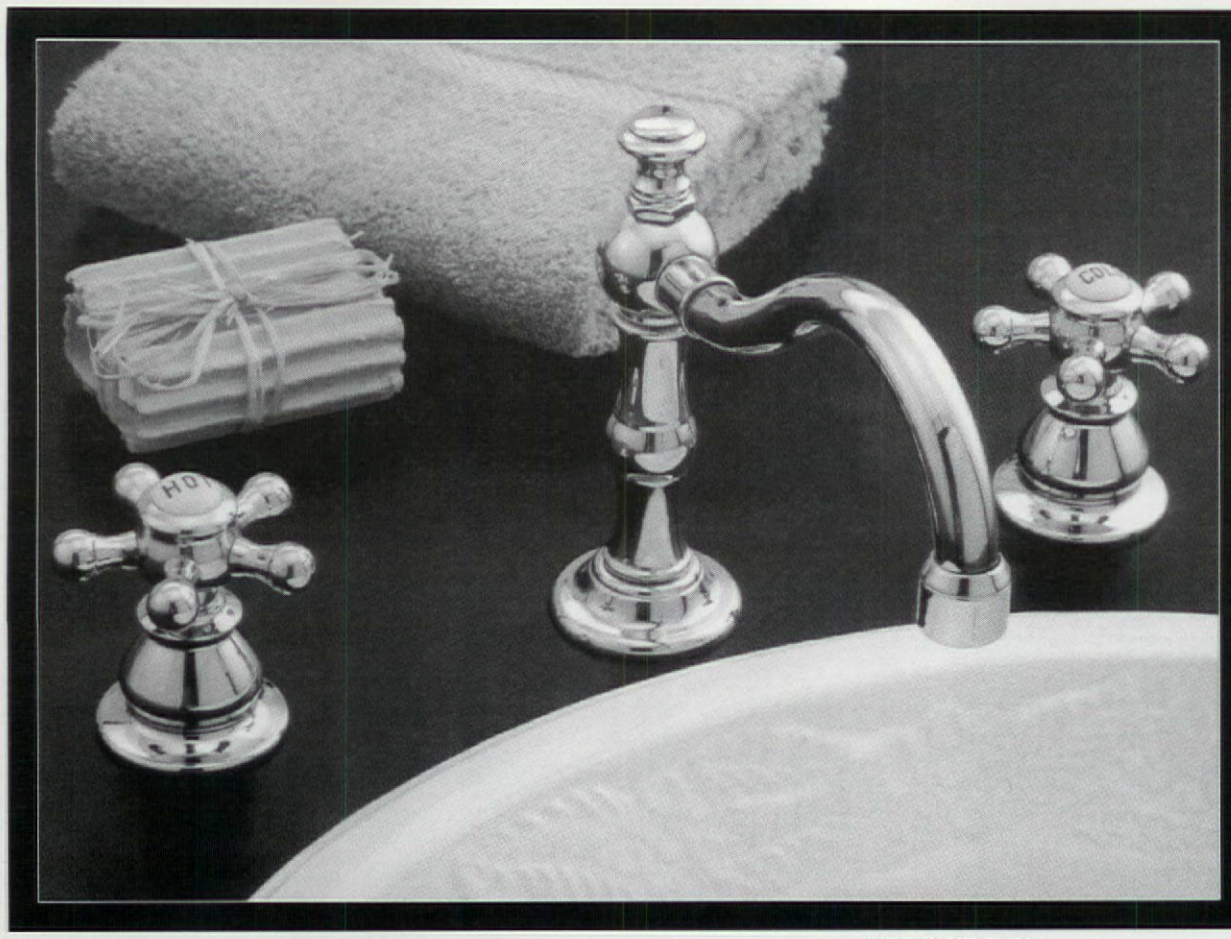
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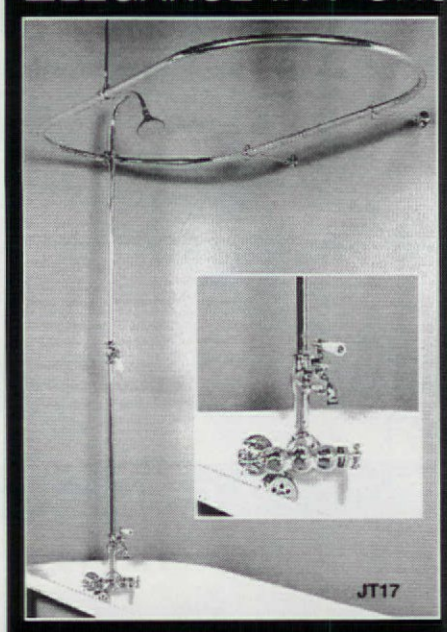
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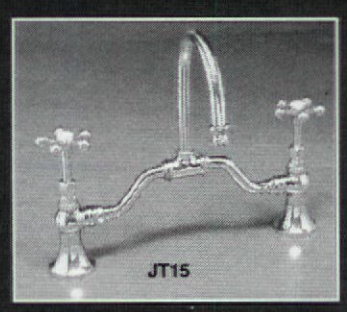
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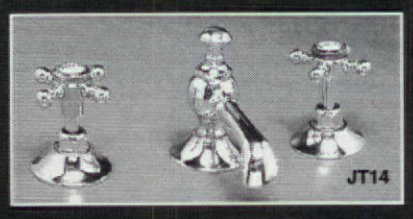






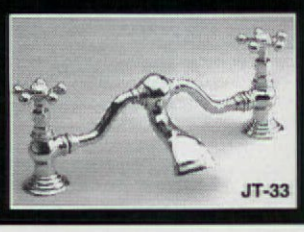


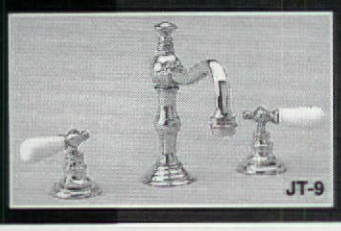
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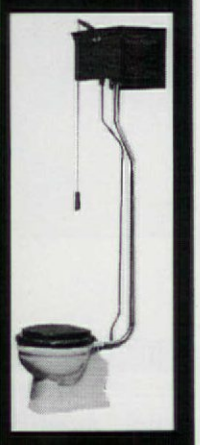




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ANNUAL MEETING & EXPOSITION. The annual meeting of the American Society of Landscape Architects is being held in Boston, MA, **Sept. 11-16.** For more information, log onto www.asla.org.

SALVE REGINA UNIVERSITY'S 3rd ANNUAL PRESERVATION CONFERENCE on Cultural & Historic Preservation, **Sept. 23-25**, will focus on the evolution of landscapes and gardens of Newport, R.I. Leading scholars will examine "Newport and the Art of Gardens and Landscapes" from a variety of perspectives. For details, call 800-351-0863, ext. 2711.

THE REMPART PROJECT. The New York Landmarks Conservancy and the Brownstone Revival Coalition are joining with the French Embassy in sponsoring an all-day conference on **Monday, Oct. 4** to explore setting up an American counterpart to France's REMPART Program. REMPART is an association of preservation groups that sponsors, coordinates, trains, and supervises volunteer workers who preserve and restore specific historic sites and buildings. Forinformation on the Oct. 4 conference contact Roger Lang, New York Landmarks Conservancy, 141 5th Ave., New York, NY 10010. Phone 212-995-5260. Or E-Mail Everett Ortner at EvOandEvO@aol.com.

WINDOW CONSERVATION WORKSHOPS. Two-day hands-on workshop focusing on epoxy-based rejuvenation of deteriorated wood sash and frames, sponsored by Advanced Repair Technology, will be held **Oct. 8-9** in Silver Spring, MD. Registration 30 days in advance of workshop is $395; regular registration fee is $495. For details, e-mail JHStahl@email.msn.com; Phone (201) 659-6754, Fax (201) 659-0335.

SCULPTURE PARKS & GARDENS CONFERENCE. International conference sponsored by the International Sculpture Center (ISC) in cooperation with Grounds for Sculpture, **Oct. 13-16, 1999**, at the Nassau Inn, Princeton, NJ, and Grounds for Sculpture, Hamilton, NJ. Conference attendance is limited to 225 participants and spaces will be filled on a first-come, first serve basis. Seehttp://www.sculpture.org/documents/parks/con99/park09.htm for a registration form or call (609) 689-1051.

APT ANNUAL CONFERENCE. The annual conference of the Assn. for Preservation Technology (APT) will be held **Oct. 20-26, 1999** in Banff, Alberta, Canada, the center of Canada's oldest National Park. The Theme, *Winds Of Change*, will focus on such topics as Dealing with Increasing Visitation with Decreased Maintenance Budgets, Performance Measurement and Accountability, Sustainability of the Built Environment, Mountain Building, and Preserving the Recent Past: Issues of Authenticity. For information, call (403) 762-6204, or log onto the Conference website at www.banffcentre.ab.ca.

The 6th Annual International **HISTORIC BRIDGE CONFERENCE** will be held **Oct. 20-23, 1999** in Wheeling, WV. Historians of technology and engineers involved with the preservation of historic bridges will present papers. There will also be events marking the 150th anniversary of the opening of the famous Wheeling Suspension Bridge. For details, contact Emory L. Kemp at the Institute for the History of Technology & Industrial Archaeology. Fax (304) 293-2449 or E-Mail LSypolt@wvu.edu.

ARCHITECTURAL COMPOSITES FABRICATORS. The annual convention and exposition of the Composites Fabricators Assn. will take place **Oct. 27-30, 1999** at McCormick Place East/Lakeside Center in Chicago. For details, call CFA headquarters at (703) 525-0511 or log onto their website at www.cfa-hq.org.

ARTS & CRAFTS CONFERENCE. Uniting the Useful with the Beautiful: Ideas that Formed the Arts & Crafts Movement is the theme of an international conference being held **Oct. 28-31, 1999** in Perry, Iowa, at the Hotel Pattee a meticulously restored Arts & Crafts hotel. Speakers include experts from both the U.S. and England. For complete program details and registration information, call (515) 243-4123.

The 3rd Annual International **PRESERVATION TRADES WORKSHOP** will be held **Nov. 3-5, 1999,** in Gaithersburg, Md. The 3-day workshop, a combination of lectures and hands-on craft demonstrations by leading artisans, is designed for practicing preservation craftspeople and building professionals to network and trade tips. Details: www.PTN.org or www.IPTW.org.

RESTORATION/CHARLESTON. The Fall 1999 Edition of the Restoration & Renovation Show moves to Charleston, S.C., **Nov. 7-9, 1999.** For more information, call (800) 982-6247, or log onto the Show Website at www.egiexhib.com.

RESTORATION/BOSTON. The first Restoration & Renovation Show of the new millennium will be held in Boston, **Feb. 27-29, 2000** at the Hynes Convention Center. This will be the 4th appearance of the R&R Show in Boston, and the organizers have announced the event will locate in Boston every other year in even years. For more information, call (800) 982-6247, or log onto the Show Website at www.egiexhib.com.

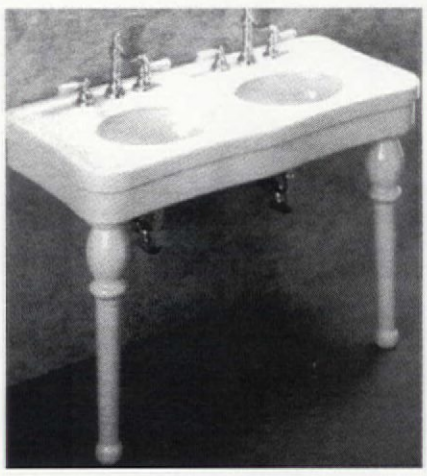
METALFAB 2000. The annual meeting and trade show of NOMMA the National Ornamental & Misc. Metals Assn. will be held **Feb. 29 to Mar. 4, 2000** in Reno, NV, at John Ascuga's Nugget Casino. For more details, log onto their website at www.nomma.org.

AIA NATIONAL CONFERENCE & EXPO. Next year's annual meeting of the American Institute of Architects will be held in Philadelphia, Pa., **May 4-6, 2000** at the Pennsylvania Convention Center. For more information on the Convention and Exposition, call the AIA Hotline at (202) 626-7395 or visit the AIA website at www.aiaonline.com.

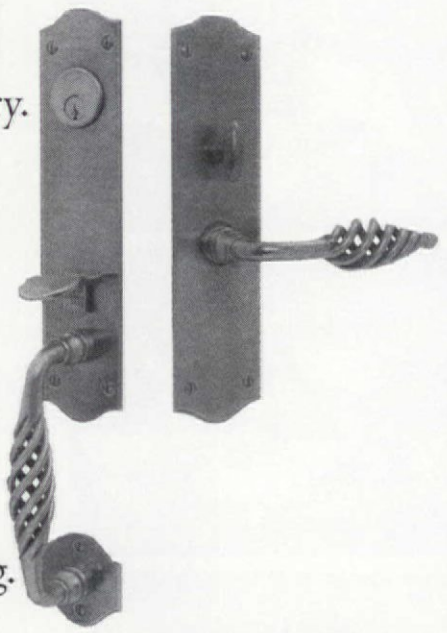
WORKSHOPS FOR SCULPTORS. Hands-On Workshops in Mercerville, NJ, 2 to 5 days long, cover all aspects of moldmaking, carving, and sculptural processes. Sponsored by the Johnson Atelier, the leading full-service art foundry and sculptural studio in the U.S. Workshop topics include: Stone Carving, Welding & Finishing Cast-Metal Sculpture, Patinas On Bronze, Copper & Brass, Basic Portrait & Figure Modeling, Patina Processes & Materials, Bronze Casting in the Foundry, and Making a Rubber Mold. Call (609) 890-7777 to request the Technical Workshop Catalog. Or log onto www.atelier.org.

HISTORIC WALLPAPER COURSES. The American Society of Interior Designers has added two courses on historic wallpaper to its Professional Development Program. Understanding Showroom Wallpaper (NCIDQ Registry Service #7105) and Reproduction Wallpaper, Public and Private (NCIDQ Registry Service #7106) will be taught by WRN Associates, the leading consulting and installation firm specializing in historic wallpaper. Instructors are Robert M. Kelly, Barry Blanchard, and James Yates. For information about WRN, call 413-243-3489. For information on the ASID Professional Development Program and course schedules, contact Barbara Henn at ASID at 202-546-3480, or e-mail at asid@asid.org.

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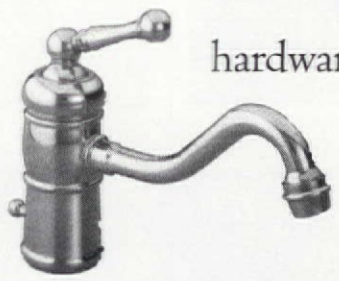


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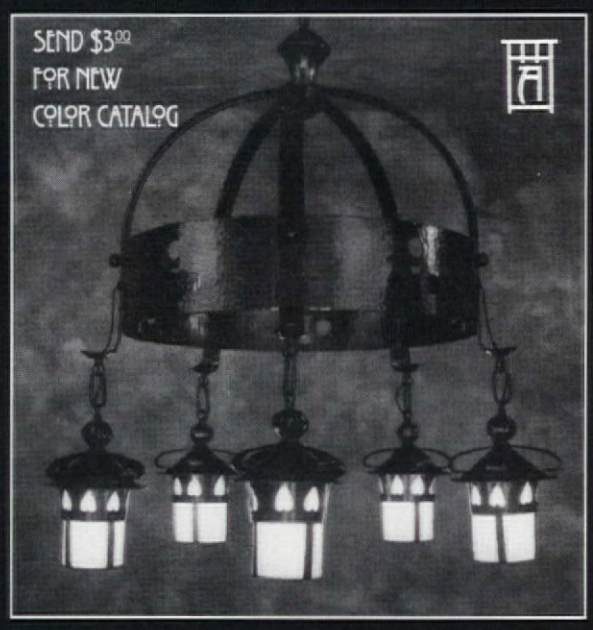
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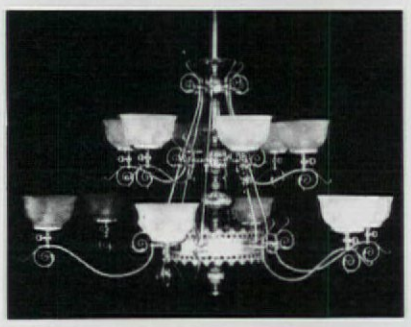
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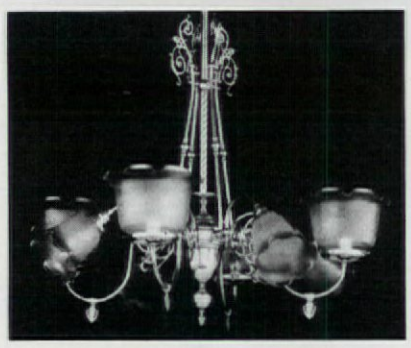
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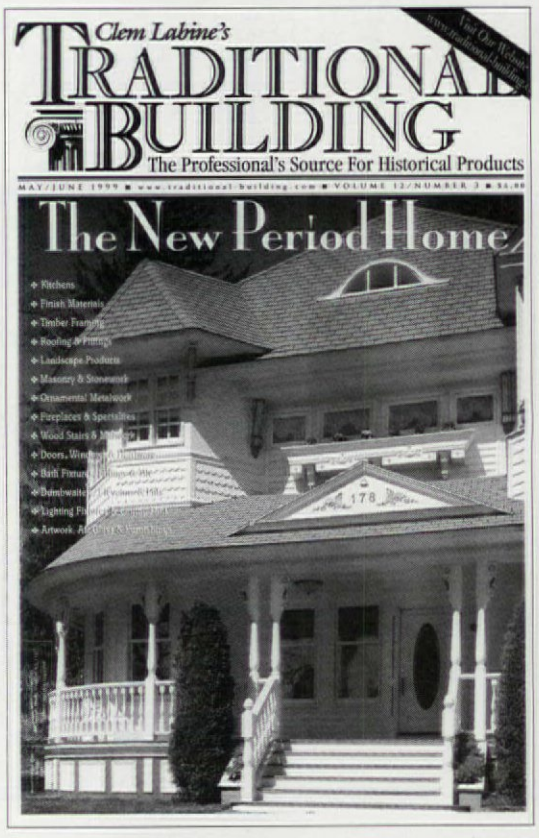
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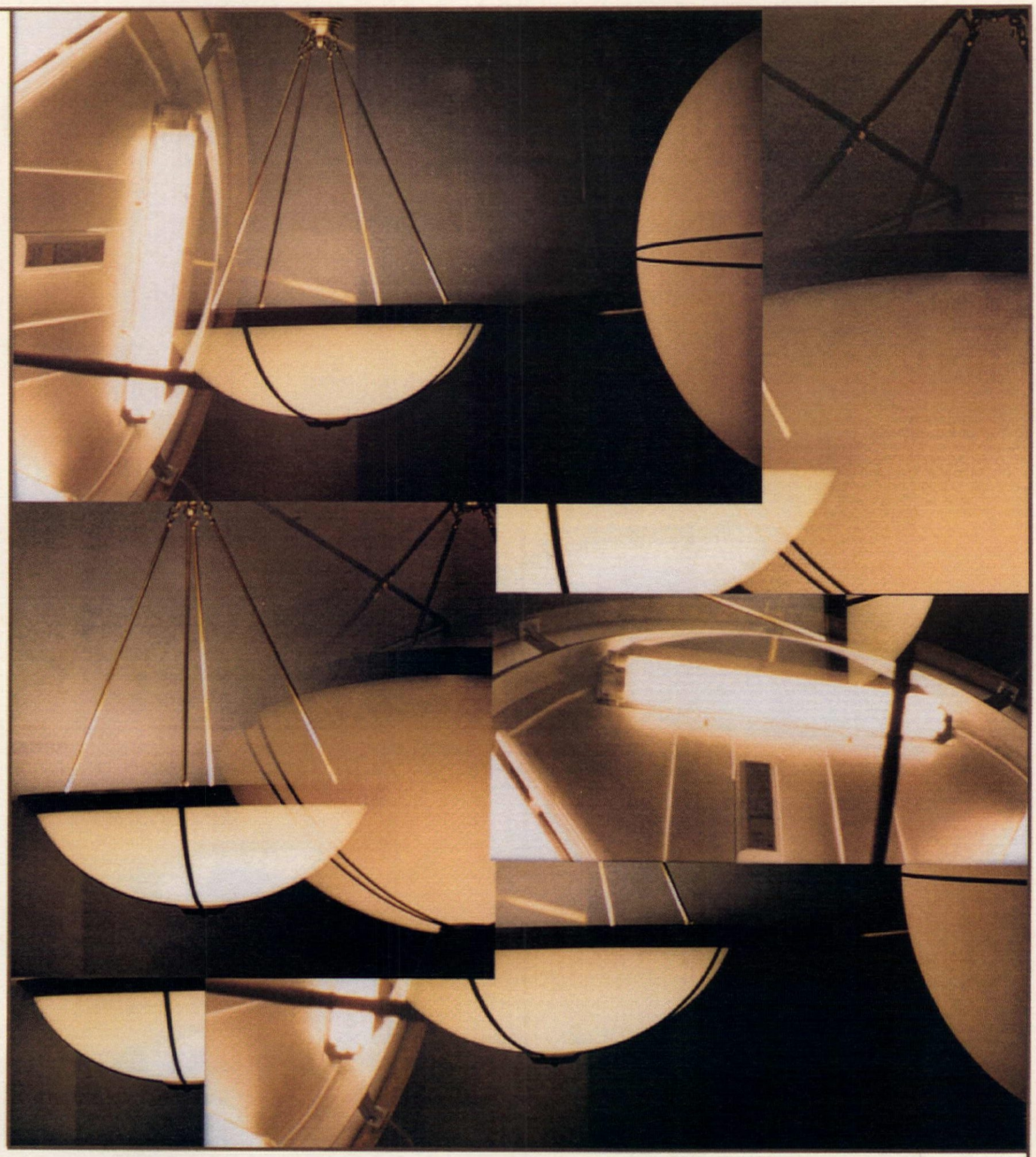
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LANDSCAPE, STREETSCAPE & GARDEN PRODUCTS

Recent Projects From Our Subscribers

THE FOLLOWING SEVEN LANDSCAPE PROJECTS WERE SELECTED BY THE EDITORS FROM AMONG SEVERAL DOZEN SUBMISSIONS FROM THE MAGAZINE'S READERS. FOUR PROJECTS ARE RESIDENTIAL; THREE ARE COMMERCIAL. THEY REPRESENT NEW CONSTRUCTION, RESTORATION, AND THE LOGICAL AND INVENTIVE "CARVING-UP" OF SPACE TO CREATE A BEAUTIFUL *AND USEFUL* LANDSCAPE.



Before: The two-story wall at left presents a blank canvas for the resulting facade. The moat in the middle is for the pool.

After: Light filters down behind the floating facade, as ivy fills in behind it.

A Faux Facade of Classical Elements Adds Depth to a Garden

ROBERT A. BELL, AIA
WASHINGTON, D.C.

Washington, D.C., architect Robert Bell created a faux backdrop that turned the back of a garage into a classical facade. Ivy growing along the wall a few inches behind the facade adds depth to the illusion. Hanging 18 in. off the wall, the elements give the garden added depth.These elements provide the backdrop to a lap pool, while a circulating wall fountain pours into a small basin in front of the wall and behind the pool.

The classical elements on the facade are built from pressure-treated wood that was painted white and bolted to the wall using steel brackets. Bell says now that cast stone or fiberglass would have worked well. "We designed the brackets so they look like they're floating, and this also allows light to flow behind the elements," Bell says. "The design also emphasizes the fantasy quality of the facade."

The classical feel in the garden is also carried through with the terrace and sidewalk in flagstone and the classically styled urns. The entire space measures approximately 50 ft. long by 35 ft. wide. (The pool is 12 ft. long.) ■

SPECIAL FEATURE SECTION

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Prairie gardens sweep along the edge of the site, giving the home a transition to the surrounding landscape.



By creating small sitting areas throughout the site, Scott Byron & Company established terminus points to create strong axial views of the site.

Blending an English Georgian Home with the Surrounding Prairie Preserve

SCOTT BYRON & COMPANY
LAKE BLUFF, ILLINOIS

The challenge was to design property elements to fit on the site creatively, while maintaining the site's natural prairie space which took up nearly half of the 2.5 acres in Lake Forest, Ill.

Incorporating the symbiotic relationship between the site features and the position of the house was addressed in the landscape design. A strong and organized site plan grew from architectural features and axial points, establishing the framework for the garden, swimming pool, spa, terraces, greenhouse, rose and perennial gardens, and cabana. The elements are all held together by vistas that terminate with wood arbors, along with detailed stone columns and gates and fabric. Formality and symmetry dominate around the house, but sweeping informality captures and surrounds the perimeter, gracefully linking the preserve and property into one cohesive landscape. ■



Designed as a transition point, the arbor leads from the garden into the prairie field.



The classic approach of the circular drive and the Georgian-influenced architecture of the house contrast with the sweeping borders of the landscape.



Using bluestone for the patio provided an Old World feel and coloring, and complemented the Georgian style of the house.



A basketball court designed for the young son was recessed into a lower part of the site, utilizing an otherwise unused area of the property.

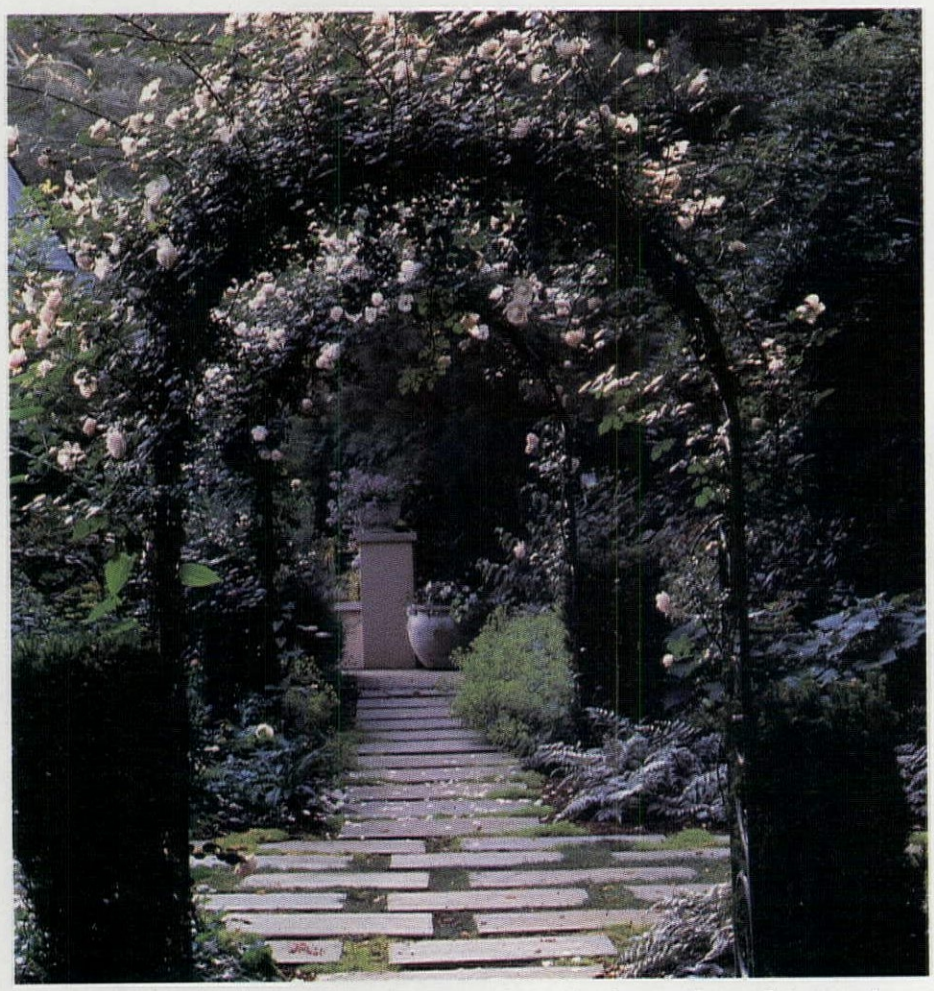
A New Front-Entry "Image" for a Pennsylvania Residence

KENDALL LANDSCAPE ARCHITECTS
SEWICKLEY, PENNSYLVANIA

Bare stucco walls and visually disturbing buildings and plantings on neighboring property made it difficult to achieve a lush and private atmosphere for these Sewickley homeowners. The front of the house was transformed from an open lawn into several proportionate lawn panels, outlined with carefree wonder roses inside two crabapple tree rows designed to frame the house and create a charming and inviting entrance. A new kitchen patio was built, featuring a fountain with lion mask which ties in with design details of the kitchen (from which you can view the fountain through French doors). An enclosed perennial garden with steel arches leads to an expansive open lawn. French stairs between a sculpted rose-covered bank frames the back porch and connects the yard to the house. An open side yard with a deep concrete pool was transformed into a serene room with a reflecting pool, surrounded by ivy and a formal planting scheme amidst a woodsy backdrop. ■



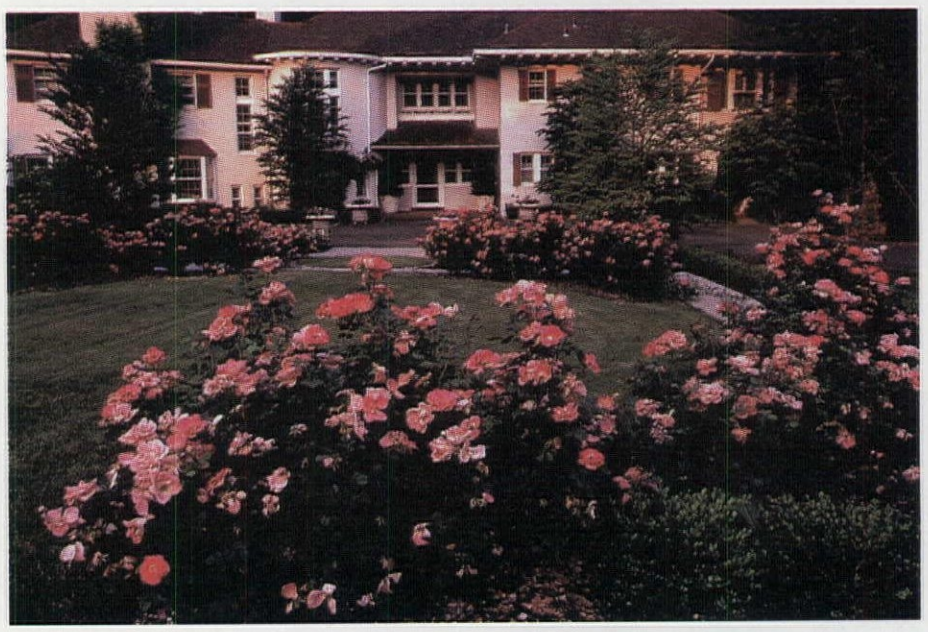
Gently-graded stairs and a rose-covered bank create an easy transition from the house to the yard.



A colorful rose-covered steel archway leads from the kitchen garden to the expansive open lawn.



The stucco wall is covered with intertwining roses and clematis, and is anchored at the base with a cottage-style perennial border.



The front of the house is framed by "Carefree Wonder" roses and two rows of crab apple trees.



A pool and English-style garden furnishings ornament a secluded stone-covered patio.



The lawn panels are edged with a gravel path that leads through a stone wall, connecting the lawn to the front door.

Recreating Gardens to Better Serve a Catering Hall

CAROLLE HUBER, LANDSCAPE ARCHITECTS
MORRISTOWN, NEW JERSEY

The Birchwood Manor catering hall in Whippany, N.J., needed to better utilize its existing estate garden for outdoor weddings. The site, wide open to a busy street, was a characterless assortment of features scattered over several acres with no relationship to one another. It was reconfigured into numerous smaller garden "rooms," permitting multiple events to occur simultaneously without patrons feeling exposed. A new rose arbor for ceremonies and photo opportunities was also added, as was a picturesque kitchen garden complete with favorite cooking herbs. The parking areas were screened from the gardens and windows with evergreen magnolias and leatherleaf viburnum. The road in and out was paved with concrete pavers, inlaid to mark out parking spaces and the road; pattern changes at distinct points helped route traffic and slow down cars. The street was hidden with an allee of linden trees and an undulating berm of 2 to 5 ft. Color was added with bulbs, flowering trees, shrubs, and thousands of perennials. ■



The new rose arbor provides a ceremonial walkway for outdoor weddings and other garden events.



New pavers surround the walkway and fountain flanking the entryway, and bulbs and flowers give the border an ever-changing seasonal look.



The pavers throughout the exterior road and parking areas meet at a dramatic and colorful star pattern in front of the catering hall.



This poodle can't resist a chance for some attention, though the rose arbor is mainly used for weddings and other ceremonial photo opportunities.



The resulting landscaping helped create more-secluded garden "rooms" around the existing built structures, which are now framed by trees and flowers.

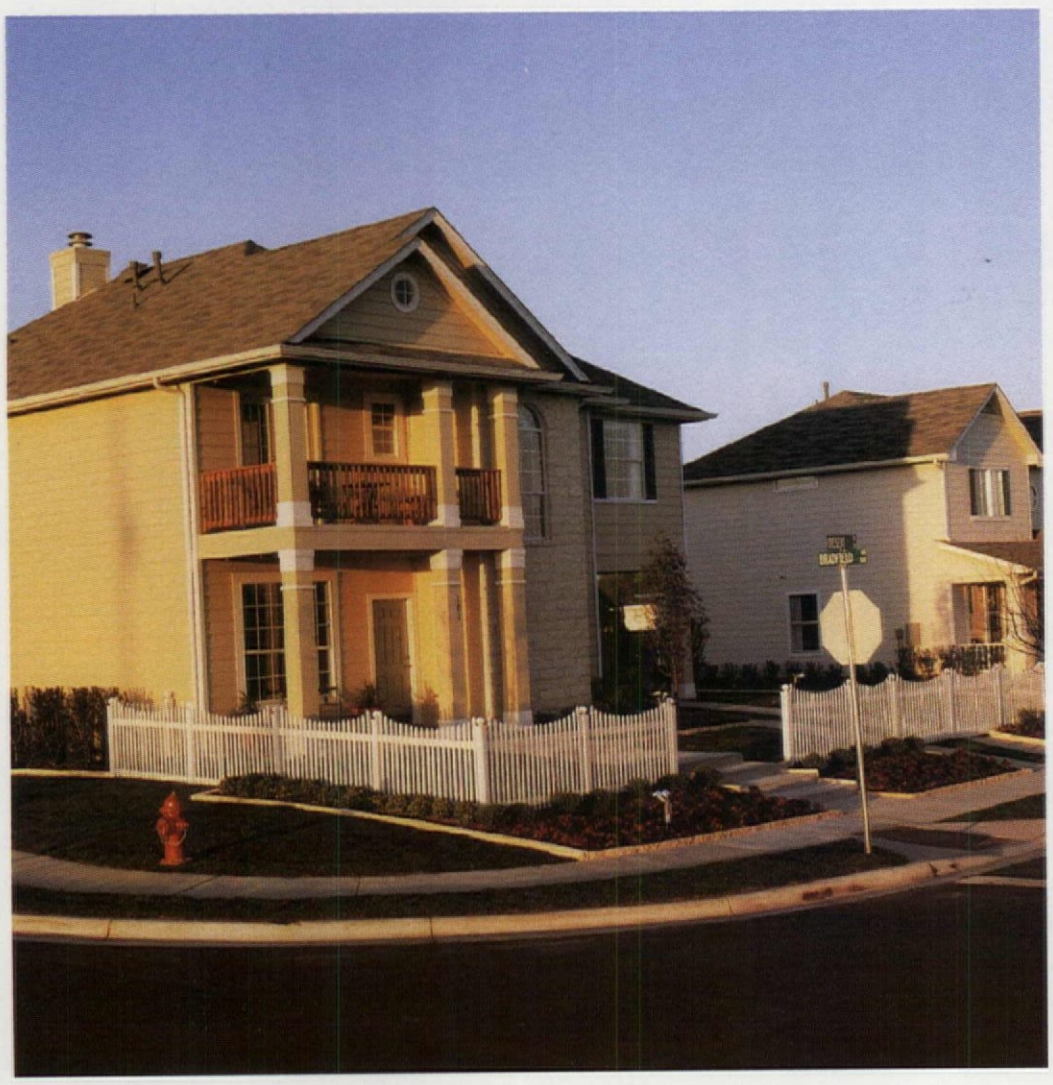
Residential Community Built as an Extension of the Rural Village

BOSSE & COMPTON ASSOCIATES, AUSTIN, TEXAS

Clark Wilson Homes, one of the top ten home builders in Austin, Tex., worked with Bosse & Compton Associates to create Bradfield Village, a 49-acre mixed-use development with 184 homes and 40,000-sq.ft. neighborhood commercial space, with residential lofts above. The site is located next to a greenbelt and community park in Buda, Tex. Sean Compton began by laying out a village green that orients Bradfield Village towards the park and the town center beyond. After completing the neighborhood lotting plan, Compton selected from Wilson's inventory a house product for each lot on the street, prepared the site plans for the 15 lots, selected the building and roofing materials, and created the color palette for each home. He then designed the landscape for each home, the village green, the community entry, signage, lighting, and lakeside improvements. "In this way, I was able to create an overall neighborhood feel: unified street trees, a rhythm of house types, colors, and shapes, which contributed to a balance of variety and diversity within a neighborhood context." ■



The plan of the streetscape shows wide swaths of green, including a "Village Green" dividing the rows of houses and orienting the neighborhood to the town center beyond.



The model on the corner includes porte cochere and outdoor sitting areas on the balcony and below.



The single-family homes along one side of the street were designed by the builders to reflect elements from some of Austin's older, more-established neighborhoods.



Bradfield Village's park features a gazebo just yards from a small lake, where a '50s rock band played during the town's Grand Opening.

Adaptive Reuse of Remnant Site Features at a University

ROBERT M. HANNA LANDSCAPE ARCHITECTS PHILADELPHIA, PENNSYLVANIA

Sited on a 47-acre, eight-square-block stretch of downtown Tacoma, the University of Washington Tacoma sought to adapt and reuse the stone-detailed brick loft buildings, steel rails, and stone pavements of this decaying, historic 19th-century railroad and warehousing district. Working with Moore Ruble Yuddel Architects, the firm developed a two-phase Master Plan. In Phase I, pavements, stairs, site furnishings, special light fixtures, and plantings created a series of garden rooms. The initial portion of the great stair became the central circulation spine of the campus. A network of pedestrian ways knitted together the campus and its social spaces. Public art, integrated with both buildings and walkways, was woven into the district's fabric. Canopied railroad loading docks became building entrances, and the neoclassical Snoqualmie Falls Power Station became the new library's reading room. Phase II, scheduled for implementation in 2000, will extend the great garden stair, provide a major new entry, and reuse additional landmark buildings. ■



Before: A view up Tacoma's 19th Street illustrates the warehouses and industrial flavor that the planners wished to be responsive to, while also accommodating the growth and transformation of the University of Washington Tacoma campus.



A network of stairs and pedestrian walkways leads from the downtown streets to the new campus, the Snoqualmie Reading Room, and Library Square.



A new library was added in the Library Square, with new plantings surrounding the walkways.



Catenary lights overhead are used in conjunction with modified traditional light standards along the plaza. The stairs lead down to the restored Union Station and State Museum.

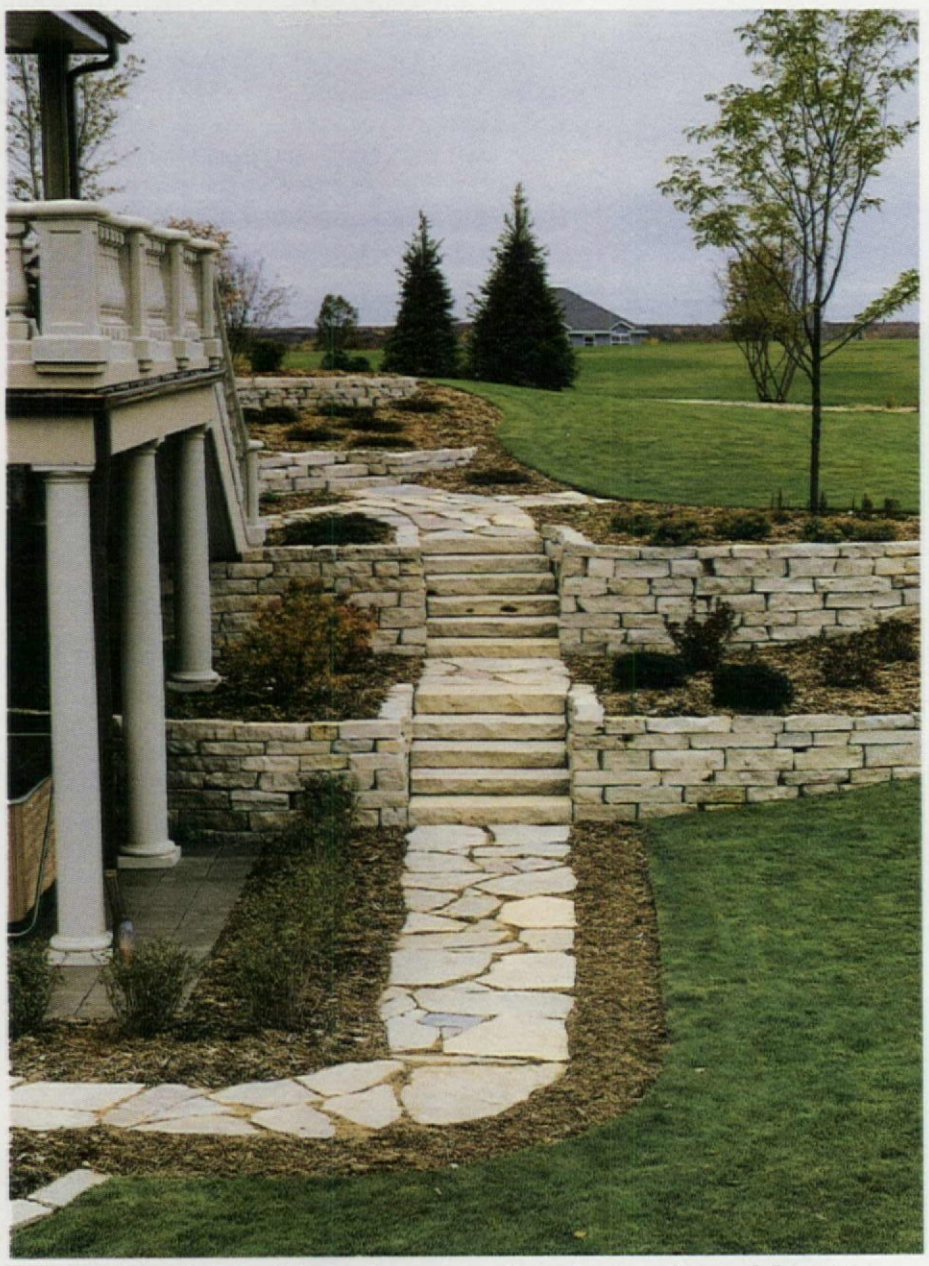
Integrating Masonry Residence with its Landscape and Garden

LAND ART, WAUSAU, WISCONSIN

The main objective of this project was to unify the estate's brick and limestone facade with the surrounding farmland environment, and so related hard surfaces were used in the landscaping to serve as a backbone. Because the homeowners wanted to encourage their guests to approach from the front entrance, a curving driveway was installed using red-toned clay pavers in a herringbone pattern with a double soldier course. These bricklike pavers were also repeated in the back yard's organically shaped patio. A curving slate walkway, complementing the paver driveway, was also designed through the grassy boulevard. Outlined with limestone, it extends through the knee-wall area, up to the front threshold, and into a private formal perennial garden. The house's limestone detailing is also recalled in a curving knee wall with limestone caps, which provides for an intimate formal garden with a limestone pool and surround. ■



The entry to the estate highlights the craftsmanship evident in the hardscaping. Slate, limestone, and clay pavers harmonize with the building's facade.



Massive dry-stacked Fond du Lac limestone walls retain the soil around the estate, while limestone stairs add to its grandeur.





Above: The lower-level verandah was constructed with 2-ft.sq. Wausau concrete tiles. Contrasting 12 in. tiles add classical detailing to the verandah and harmonize with the balcony. Massive steps, flanked with urns, lead down to the lawn.

Left: An approximately 1,200-sq.ft. upper balcony wraps one side of the house and leads down to the verandah.

SourceList 122
Portfolio 123

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Bridges are used in a variety of applications: A residential application might be strictly aesthetic or strategically placed for homeowners to cross a garden water feature; golf courses need bridges that are structurally sound enough for carts to travel over them; bridges can evoke a historical period, for example, companies like Shibumi Trading and Bow House specialize in decorative bridges from Asian-inspired designs ready for your next pagoda, to designs that would fit in alongside an English garden folly.

Issues to know about before specifying bridges include: what are the applications; how much and what types of weights does the bridge need to support; does the bridge need to match a period or style of other structures on the property; what is the extent of installation detail — does the bridge come as a kit, fully assembled, need to be assembled by the company, or does the company provide instructions for a competent builder to assemble on site? ■

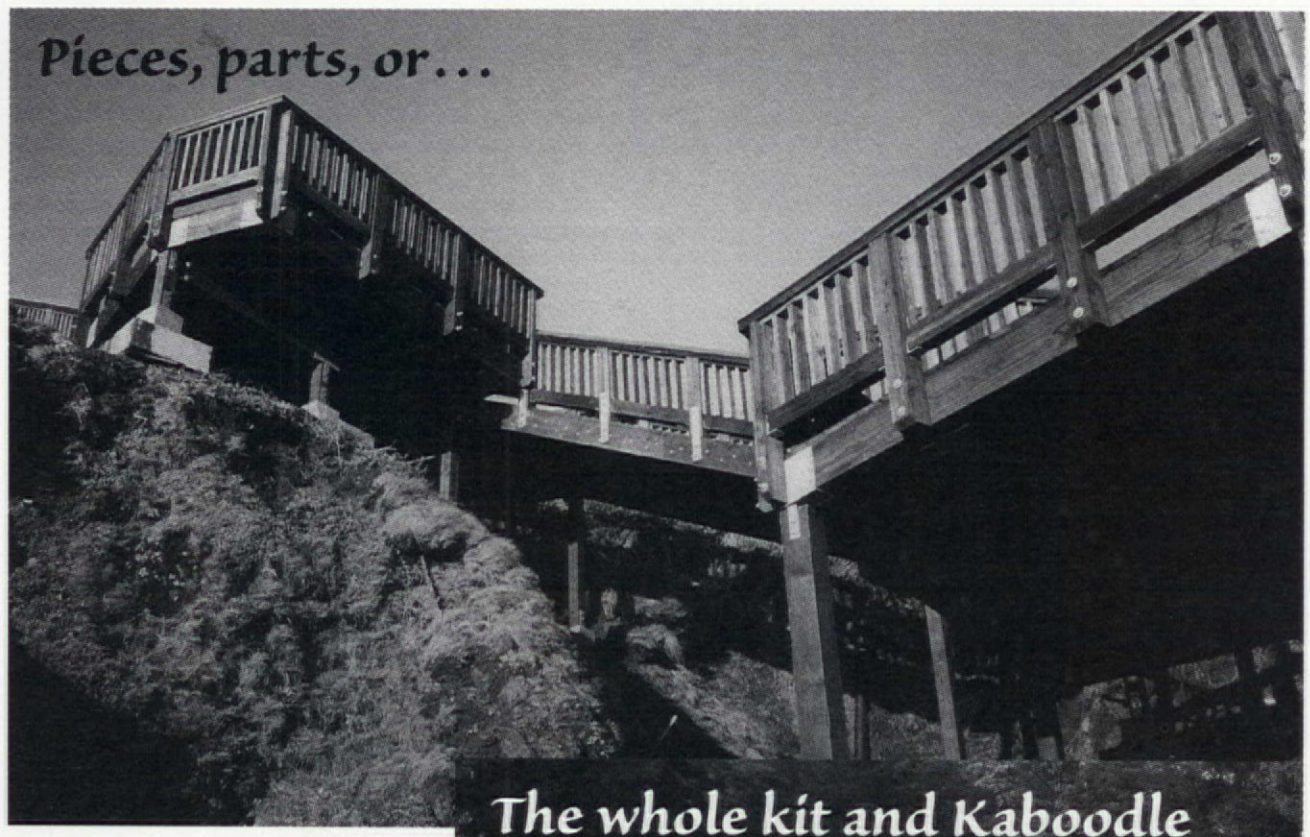


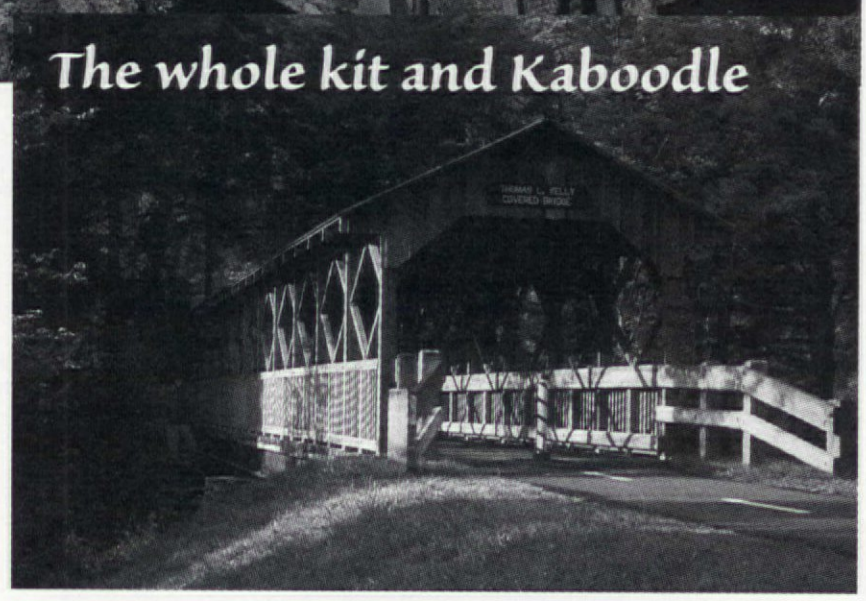
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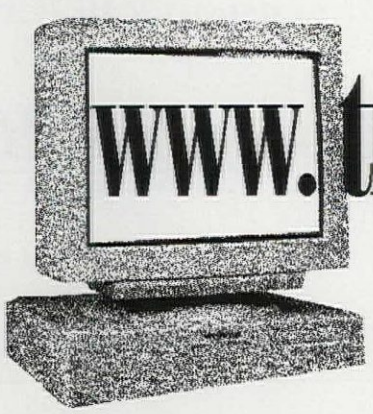
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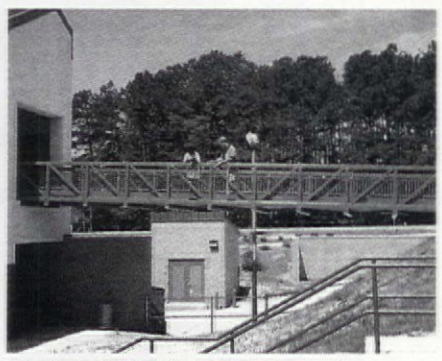
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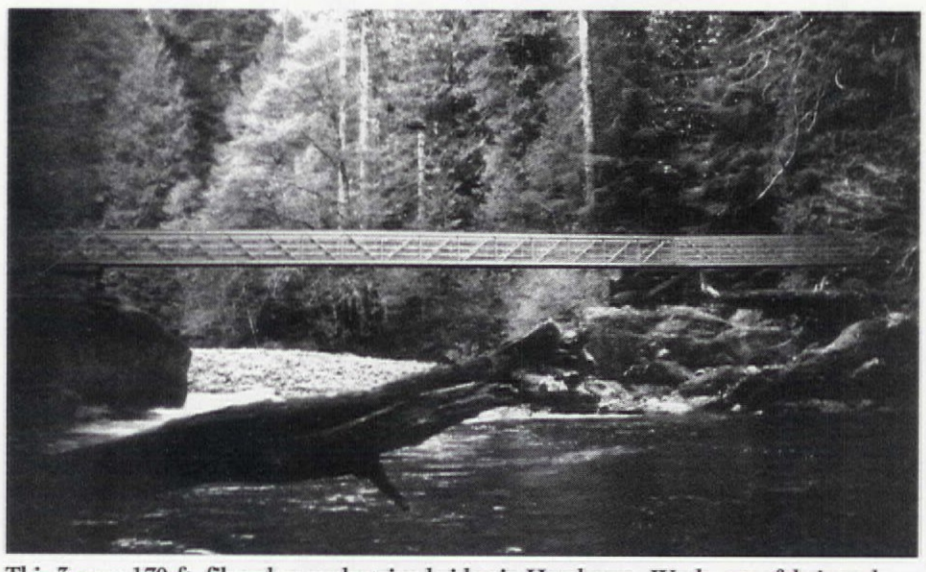
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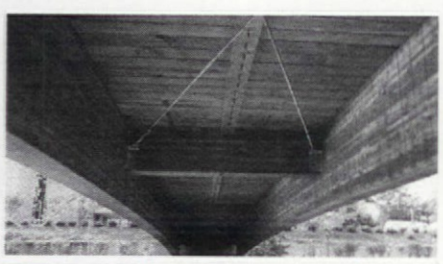
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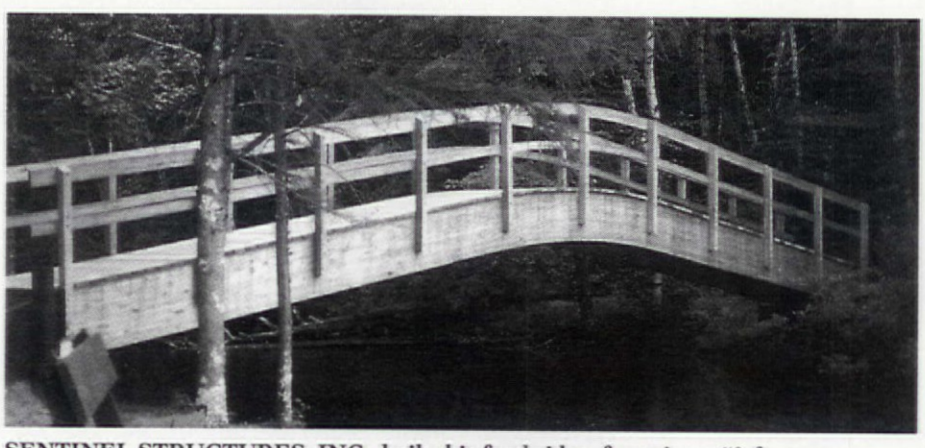
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A worker from FITZGERALD HEAVY TIMBER repairs the bottom cords of a timber-frame bridge. The company specializes in the repair of covered bridges. *Write in No. 2300*



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SENTINEL STRUCTURES, INC., built this footbridge, featuring a 50-ft. span, at the Camp Bird Youth Center in Marlinette County, Wisc.

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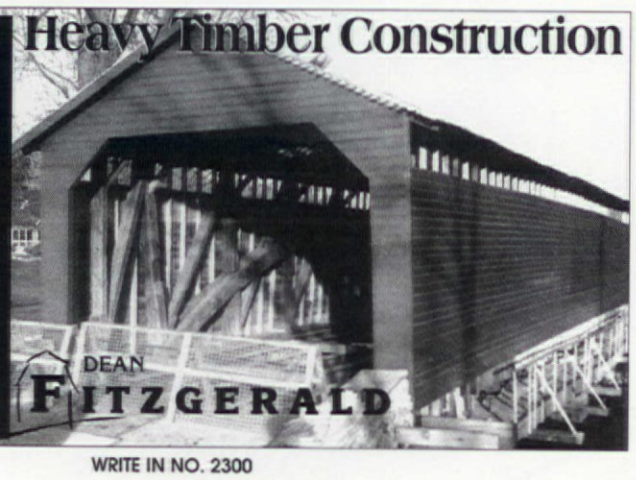
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Portfolio 129-130

PLANNING WATER FEATURES

Nothing is so serene and life-affirming as the sight and sound of water in motion through a landscape. But building a relaxing water feature can be a harrowing process. Here, an experienced garden designer shares his know-how for creating successful ponds, waterfalls, streams, bog gardens, and fountains.

by Keith Davitt, *Gardens by Keith Davitt*

In my twenty years of designing and building landscapes, I have found no single feature more effective in bringing charm and grace, beauty and magic to a garden as a water feature. Where else can you find placid calm and eternal movement melded into a shimmering display of brilliant color and caressing sound and dancing light and varied life forms performing for your daily pleasure — all in a few square feet? Water gardens have a quality of brightness, of life — they give a sense of immediacy, they tend to pull you into the moment in a way few other elements can.

And they add value to a property. A well designed and constructed water garden is special. It attracts like few other garden elements can. It adds another dimension to the garden and sets it off as a place more extraordinary than others — more unique, and consequently, more desirable.

Nor are water gardens the finicky, time-consuming items of infinite demand they once were, and which many people still think them to be. Quite the contrary — a water garden requires far less work than a lawn or perennial border. But what about mosquitoes, you ask? Another common misconception. The presence of fish in the water, which eat mosquito larvae, prevent mosquitoes from even laying their eggs there. And, with recent developments in materials for construction, water gardens are relatively easy and inexpensive to install. No matter how large or small an area you have, there is a water feature which will turn that space into a place more wonderful to be and to see.

Once you've decided to have a water feature the question becomes, what sort? There are several distinct types of ponds you can build, as well as streams, tub gardens, bog gardens, and fountains. Which you choose should be determined by the site it is to occupy and what effects you want to create. The formality of a symmetrical space will be enhanced by a formal fountain pool, with geometrical lines and vertical sides, either in-ground or raised. A contemporary design might also suit such a site, should your tastes so incline. A small, informal area is a good site for a small lily pool or rock pond which will give a natural, pastoral feel. A fairly large, free-form area lends itself well to a stream, perhaps connecting two pools — usually most successful when done in a natural style, resulting in a vignette as if by nature's own hand. A really tiny space, such as an entry court or small patio, can be well embellished by a tub garden. If you fancy growing a variety of wetland plants and don't particularly want to keep fish but do want to attract wildlife, you may enjoy a bog garden. Each of these water features offers its own enjoyments and each presents its own challenges.

The Natural Pond

The most commonly created water feature is the small, natural pond. There are several types, and although there are subtle differences, construction is essentially the same. The rock pond expresses the notion of moving water that has stripped away soil, exposing stones. Thus, with this type, the source of water may be further from the pool edge than with the koi pond or lily pond, and at a higher elevation. The stones used along the short, fast water course should be the same as those used in the pond. A koi pond differs in that it must be fitted with a more robust filtration system — koi produce considerable waste, and there is a tendency among koi raisers to heavily stock their pools. The lily pond



KOI POND WITH SMALL WATERFALL. The desire of the client was to have a natural pool central to his garden in which he could raise a few koi. The koi pond needn't be large, as long as it is adequately filtered. It is also a "natural" pool to be "discovered" while wandering in the garden. This pool, only two feet in depth, consists of an under-liner with a 45-mil butyl liner. The pump is housed beneath a wire mesh and fitted with a sponge pre-filter. A carbon-canister filter is outside the pond, near the waterfall. Total cost: about $3,000, two thirds of which was labor.



NATURAL POND. This flower- and fish-filled pool is built in two parts, with the upper part flowing down into the lower. The liner for the upper pool overlaps the liner in the lower. The pump resides in the lower pool, filtered by a pre-filter; it recirculates the water to a waterfall in the upper pond. Project cost: about $3,000 for labor and materials.

is a relatively placid body of water containing lilies and other aquatic flora and fauna, usually with a visible water source such as a waterfall. Basic construction for each of these ponds follows.

Siting the Natural Pond

If you have a choice of where to place the pool, several factors should be taken into consideration. A slight slope is good particularly if you are going to have a rock pond or a fairly dramatic waterfall. The water flow should seem to have a reason for being. You can leave the ground sloped or even enhance the slope where you intend to put the waterfall, while easily leveling the pond area. The pool itself should be placed on a low, level area, where it would naturally occur.

Try to avoid placing the pond beneath trees, as they will necessitate more frequent cleaning of the pond and their shade will limit which plants you can grow in the pool. If there are trees everywhere, however, don't let this stop you. More frequent cleaning does not need to be a real hardship, and low-light water plants are available.

Do not place the pond where it will receive runoff containing any toxic or potentially toxic chemicals, as might issue from a roof top, for example. You will probably want to have plants and fish in the pond which are sensitive to foreign chemicals in the water. Even runoff which passes over cement can be effectively toxic: Cement contains lime which raises the pH. Fish can endure a wide range of pH levels, but they do not respond well to fluctuations in pH.

Finally, consider how and when it will be seen. A pond visible from a prominent room in the home can add considerably to the enjoyment of the home. Entryway ponds can be quite dramatic, yet there is also something to be said for the pond you happen across while wandering through the garden, or one that is placed for private contemplation.

Choosing Material for the Natural Pool

There are five materials available for small-pond construction: reinforced concrete, fiberglass liners, rigid plastic liners, flexible liners, and a material called CIM. Except for the latter I've used them all, and from my point of view, the flexible liner is the only truly viable alternative for over ninety percent of the applications I encounter. Concrete is much too expensive and work-intensive, given the available alternatives. The rigid plastic liners tend to crack, and both the plastic and fiberglass liners are too limiting in depth, shape, and size. CIM goes down as a liquid and can be applied to cured (at least thirty-day-old) concrete, metal, masonry, or wood. The problem here is that you first must build the shell, then apply the material. Far and away the simplest, and most reliable material to use is the flexible liner, and this too comes in a variety of types.

Flexible Liners

The two kinds of flexible liners most in use are the butyl-rubber pond liner, a synthetic rubber made from rubber polymers, and the EPDM (Ethylene Propylene Diene Monomer) liner. The primary differences between these two are in flexibility and cost, the butyl liner being the most flexible and the most expensive. Both are durable, underwater and under soil, and both are puncture

continued on page 125



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WATER FEATURES, continued from page 124

resistant, although the thicker EPDM will take more mechanical abuse. The butyl liner comes in a variety of thicknesses, usually of 30 or 40 mil (one mil equals one thousandth of an inch). Some suppliers recommend 30 mil for small ponds because of the flexibility and ease of eliminating folds. However, if stones are used throughout the pond to cover the surface, folds don't matter. The EPDM is available in thicknesses usually of 45 or 60 mil, and at least one supplier offers the 45 mil with a fabric backing, giving a total thickness of 75 mil. I always cover the entire inner surface of the pools I build with stone, and so I prefer the 60-mil EPDM liner with a liner-protection fabric under the liner and sometimes between the stones and the liner. My other choice is two sheets of 45 mil EPDM or butyl. This is surely overkill but the mere possibility of a leak erodes my peace of mind.

Laying Out and Excavating the Natural Pool

Once site has been determined, the pool must be designed on the ground. Many people use a garden hose to lay out the shape, but powdered chalk or marking paint, available at many building-supply stores, work well too. Remember when drawing the intended pool on the ground to make it about a foot wider and longer (and a little deeper) than the body of water you wish to see, as space will be taken up by materials. Also exaggerate the curves: They tend to flatten out in construction.

The hole you excavate should have shelves built into it, to hold plants in pots at different levels and to receive the stone which will help with the aesthetics of the pond. To create these shelves, most authorities recommend you begin excavation from the deepest part and work outward. I've tried this method, but found that I lost the pool's intended shape too easily. Instead, I excavate the outside line to about a half-foot, then continue from the center outward, switching back and forth as I go. Make the shelves as level as possible or pitch them up slightly toward the outside edge, so plants in pots can sit on them without falling over. Make the vertical sides of the shelves as short as possible, so the liner is easily hidden by fewer and smaller stones. Depth should be such that the water does not freeze to the bottom. In six to 12 inches of water, fish will survive beneath the ice and require no feeding or aeration.



BRICK FOUNTAIN WITH BASIN JET. This brick fountain, consisting of two courses of common used brick laid on a concrete foundation, was built on a third-story deck. (It was important to check ceiling supports before construction.) The basin has a waterproof plaster finish and contains the pump with filter; fountain tubing was built into the bottom of the basin. Another water source was built into the wall and falls from the top niche. The built-in niches add considerable interest to the piece. Total cost: about $6,000, of which $4,500 was labor.

An alternative to placing potted plants on shelves is to create depressions in the soil during excavation, lay down the liner, and then add cat litter or sand mixed with soil to those depressions. Before the pool is filled with water, these holes are planted and covered with small river stones. Once construction is done, the plants will grow over and cover the liner. When you've finished the excavation, check elevations with a level set on top of a 2x4 or a string line level, to make sure all the edges of the pond are level with one another. A low point will determine the water level; anything above that point will show as raised wall —

continued on page 126

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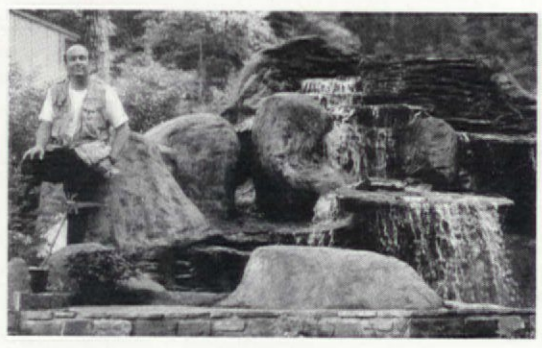
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WATER FEATURES, continued from page 125

usually unsightly.

One of the easier mistakes to make in digging the pond is failing to provide adequate space for the pump, and this is a function of pump and filtration system used as well as placement. There are three factors to consider in this regard: water recirculation — it is best to have the pump on the side of the pond opposite the waterfall or return line, in order to provide maximum circulation and aeration of the water; visibility — neither the pump nor its electric cord or return hose should be seen; accessibility — the pump should be easily removed. Before determining how to address this, however, a discussion of filtration systems is in order.

Most purveyors of water-garden supplies recommend using a pre-filter and a mechanical or mechanical/biological filter. A pre-filter is a sponge or fiber filter material through which the water passes on its way into the pump, which filters out large debris and sediment. It must be rinsed out regularly. A mechanical filter prevents debris from reaching the pump but usually does not screen out very fine sediment. A biological filter also filters out debris and sediment while providing a medium in which beneficial bacteria may colonize; it usually needs only infrequent cleaning. Many suppliers also offer a skimmer in place of the pre-filter. A skimmer draws off surface debris and collects it into a bag which must be emptied regularly.

There are about dozen pre-filter systems available and as many mechanical/bio filters, including waterfall filters, carbon-canister filters, vortex and bead filters for koi ponds, and even UV sterilizers for zapping algae. Each of these systems requires a different design and allotment of space with differing considerations for accessibility and disguise. My preference is not to use any of them, for the following reasons.

I have found that bio-filters are simply not necessary. In time, with the introduction of water plants and various fauna, healthy bacteria will colonize between and on the stones, in the pots, and on the sides and the bottom. You can't keep them out. So there's no need to specially provide for their presence (especially as pre-filters require too-frequent cleaning). In my view, unless you're going to have a very large pond or a lot of fish or you want unnaturally clear water, the elaborate systems available aren't required.





VICTORIAN FISH POND. The pool itself of this Victorian landscape is below ground while a dry-laid stone wall arches above it, serving as both retaining wall and as the source for the falling stream of water. The pump is in a chamber built into the bottom with a stone laid over it, and is mechanically filtered only by a screen. The entire interior is stone-lined.

Instead, I use a milk crate. I cut a 3-in. section out of both sides and both ends of the crate with a jig saw, and fix a different grade of plastic mesh over each side of these frames. I re-attach the frames to the milk crate, such that I now have a box with a wide mesh on the outside of all sides and a fine mesh on the inside. The in-line, underwater pump goes inside the crate, assuring a continuous water-flow to the pump while screening out debris and sediment. It almost never needs cleaning and is placed such that it is easily fished from the pool should I need to access the pump. As it holds the weight of stone, it is easily disguised. I do, however, need to leave about 1-1/2 cubic feet on the bottom and at the end of the pool away from the waterfall. A pump with a pre-filter and some sort of exterior mechanical filter will only need about a half a cubic foot in the pond and space outside for the exterior filter. Whatever type of filtration system used, be sure to leave extra electric cord and return hose wrapped around the pump, so nothing is disturbed should you need to lift it for whatever reason.

Pumps

Most water-garden pumps are designed for underwater placement. They're measured in terms of the gallons of water per hour they can deliver, which ranges from about 150 to several thousand. Most home water gardens use something between 350 to 1200 gph; the most common for relatively small ponds is around 500 to 750 gph. Of course, this range depends on the size of the pond: A big pond needs a big pump.

Most suppliers of water-garden equipment will determine the size pump you need based on the volume of your pond and the distance of travel and rise. The basic premise is that the entire volume should be recirculated at least once every two hours. To determine the volume in cubic feet, multiply the pond's average width by its average depth and its average length. Multiply this figure by 7.5 (the number of gallons per cubic foot) and you have a close-enough measure of the gallons of water your pond holds. If that amount is, say, 700, then a 500-gph pump is more than adequate, allowing for pressure loss from hose friction and the distance upward the water must be moved. Generally over-build, as you can easily restrict the output of the pump without harm by a simple screw clamp on the output hose.

Lining the Pond

To determine what size liner to use, measure the length of the two walls and the bottom along one axis and add two feet. Do the same for the other axis. If you determine that you need, for example, a 12-ft.-x-15-ft. liner, including the two extra feet you added to each axis, then that would be what most sources would tell you to order. Personally, if I determine that my liner should be 12 ft. x 15 ft., I purchase a 15-ft.-x-20-ft. liner — a consequence of having frequently decided in the course of construction to change the shape or to add more depth to the pond. It can be intensely frustrating to find you're one inch shy of enough material to complete the pool as you'd like. You can bind liner to liner, but it isn't easy or convenient to do, especially in situ. When determining the size of the liner, you'll also want to allow extra material in the vicinity of the waterfall. (I'll explain below.)

I recommend placing under-liner in the excavation before laying in the liner. This felt-like material is effective in preventing punctures from small stones. It is inexpensive, can be purchased in sq.ft. sheets or by the roll, and is also useful to place under stones, on top of the liner. To lay it in, cut a piece to the right size, lay it over the excavation, and drop it in. An aside here: It is ten times easier to build a pond with four hands than with two. With a helper, you can, for example, position the under-liner and liner over the pond and drop them right in. Alone, you'd have to drag them over, often knocking debris into the excavation and breaking away your neatly excavated walls. I've often built them alone, but I'd rather pay good money for even unskilled help.

With one person working from the middle inside, the other on the outside, work all away around the pool in one direction, getting the under-liner to lay as flat as possible against all surfaces, and folding it into pleats where it appears natural to do so.

When the under-liner is as flat as it will get, drop in the liner. Then carefully get down in there — you might want to do this in your socks or with felt tied around your boots — and fold the liner into pleats as you did the under-liner. Try not to step on the edges of your shelves as they break easily, making pot placement later on difficult or impossible. Be sure you have sufficient material all around the outside edges of your excavation, with two feet or more where you plan to have the waterfall.

Fill the hole with water. As it fills, the liner will be pulled into the hole, filling the voids, so if you have some sides shorter than others, place stones along these edges, allowing the liner to be pulled into the hole from the other sides. It is best, once filled, to let the pond sit for an hour or so to be absolutely certain there are no leaks.

In the event that you do detect a leak, you have a couple of choices. You can forget about trying to find and fix it and drop in another liner — the easy, expensive way — or you can fix it. To do so, allow the water to remain overnight or until you are certain that it is no longer dropping. Now you know at what level the leak is, and you only have to trace along the water line, minutely inspecting for the very probably, tiny puncture. This, by the way, is another reason I prefer the 60-mil liner; it can receive a puncture and self seal. Suppliers of water-garden materials can provide you with leak-repair kits, and if you intend to work on a rough site, you may want to order one along with your liner.

If you find no leaks, mark the water level, and note if there is any decline. Once you are convinced the integrity of the liner has not been compromised, you can begin the real work — making the water garden look good. But a word of caution first: At this point you see where the edges of your pond are going to be, and there is a real temptation to cut off the excess liner. Resist! I don't know how many times I have been absolutely certain where my pond should end, cut away the liner and later regretted it. The last thing you should do is remove what you know beyond all doubt is excess liner — and even then, don't do it; bury it instead, for potential future use.

Once the liner is in place, the aesthetic work of placing river stone over the liner begins. It will rarely look absolutely natural but it can look really quite good if the right stones are used and some sensitivity is employed in their placement. For a rock pond, the stones in the pond should be the same as those outside, on the perimeter. Other pools look best if the stones in the water are water worn, as with what most stone yards call River Rock, River Rounds, or River Flats. Use larger stones against the vertical surfaces, smaller stone and river pebbles on the horizontal surface. Try not to stack them; rather place them so the larger are on the bottom, naturally supporting smaller stone above. The combination of these varying sizes, along with the water and margin plants, will help give a natural, pleasing look.

Waterfalls

Waterfalls, no matter the scale, are great. Not only do they look and sound wonderful (if well built), but the fish love them too. One of the simplest pleasures of my life is to see my fish sporting and thriving under the little 10-in. fall of water in my small pond. They actually play under it and clearly appreciate the richly oxygenated source of their universe.

The size of the waterfall should be in proportion to the size of the pond; the quantity of water flowing should be in proportion to both the size of the fall and the size of the pond. It looks silly if there is a lot of water flowing into a small pool or coming out of a small fall; if there is too little, it not only looks poor, but the pond is also not being aerated or cleaned adequately. The size of the waterfall is simply a matter of how many and what size stones you use. The water volume is determined by the size of the pump, the distance and elevation

continued on page 128

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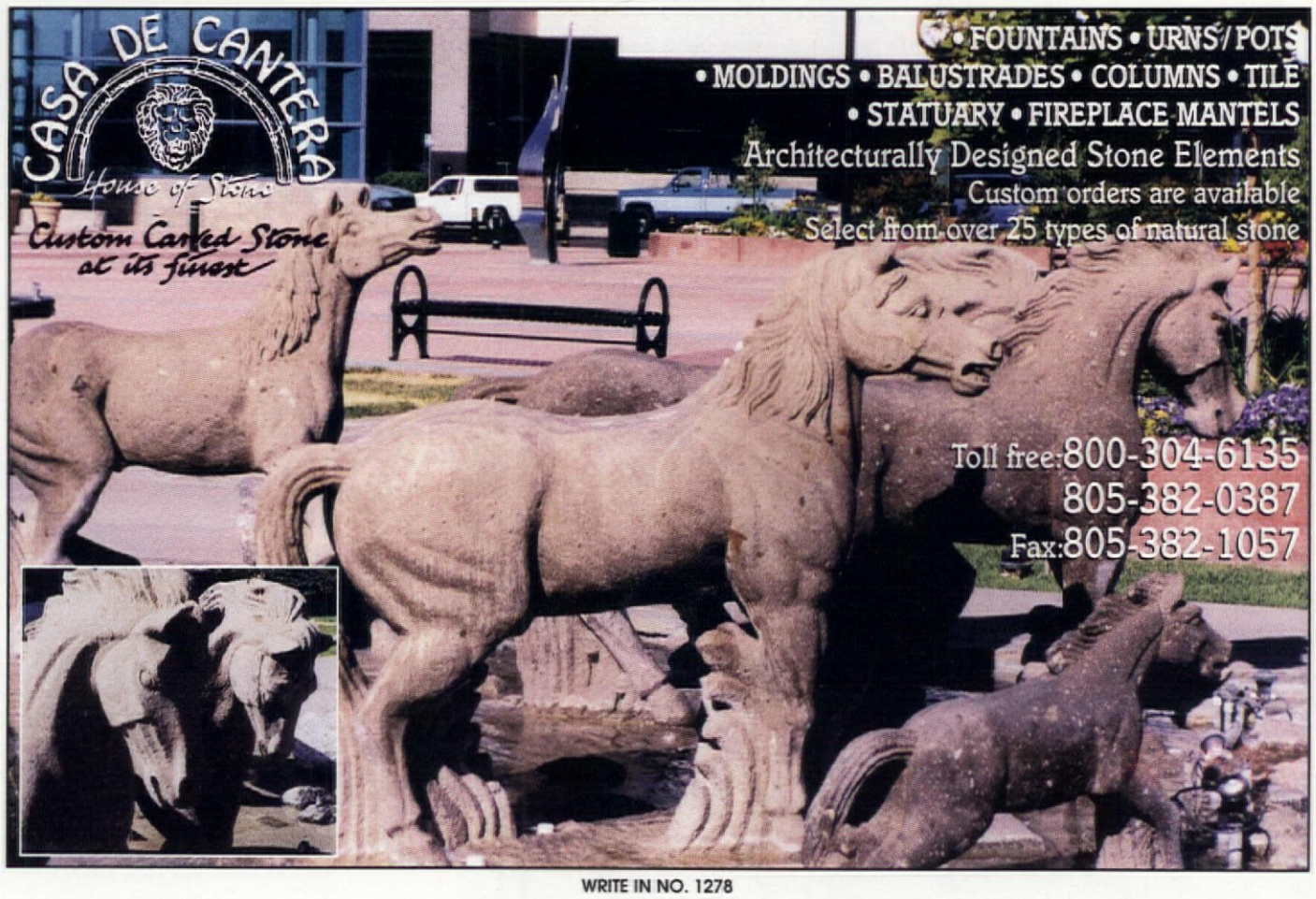
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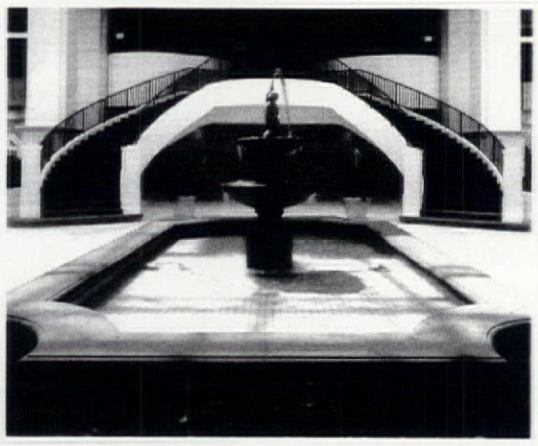
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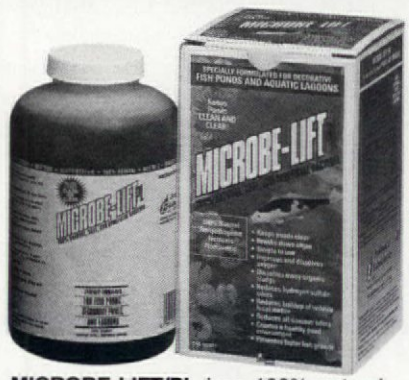


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WATER FEATURES, continued from page 126

the water is pumped, and the smallest diameter of hose through which the water flows. For example, a 500-gph pump can deliver a fairly impressive flow of water if not pumped too far or too high. A screw clamp on the outflow tube can cut that down to a trickle, should you so desire, without harming the pump. (Do not, however, attempt to restrict the intake capacity of the pump or you'll burn it out.)

Usually, you want water to flow into the pool over rocks, with rocks above and below its apparent source, the water either falling some distance into the pool or falling from rock to rock and then into the pool. As water passes over rocks, it also clings to their surfaces and runs under the bottom sides of the rocks. Here is where that extra liner comes in: The entire ground area around the waterfall should slope toward the pool and be covered in liner; otherwise, any water which splashes out or runs under the bottoms of rocks will end up outside of the pond and the pond will quickly drain. To help ensure that water stays in the fall and ends up in the pool rather than draining away, have all of the rocks over which the water flows slope slightly toward the pool. A last detail here: The stone from which the water finally falls should be of a certain type and shape. I don't know how many rocks freshly dug from deep within some mountain I've seen, complete with jagged edge, posing as a natural spillway for torrent or tickle. They are used because the water falls well from them, but they never look right. The best stones for this purpose are the River Flats, which are already water worn. But a good waterfall rock should also have a slightly concave upper surface rising upward toward the edge and a backward slanting face. Water looks right on them, and as the flow reaches the edge, instead of clinging to the rock and simply flowing backward and beneath, as it will do on any other shape of rock, it falls directly into the pool after running down the face a short distance. This stone is not easy to find, but it is findable and worth the hunt.



RAISED BRICK WATER GARDEN. Built on a 2-ft.-deep concrete footing, this two-coursed brick pool with wall fountain has a depth of about 3 ft. The below-grade bottom helps stabilize water temperatures. Plumbing is built through a PVC tube which was cemented in after the basin was waterproofed with a cement-based finish. The pump resides in the bottom with a simple sock filter. Cost, about $4,000, largely labor.

Streams

If you have the space (and you don't need much — 15 ft. will do), a stream can be a thoroughly delightful element in a landscape. Construction of a stream is much the same as for an informal pool; it can be thought of as a shallow, elongated pool, usually connecting a water source to a lower pond. The pump goes in the lower pool with the return hose buried and run along the stream bed to the upper source.

A stream is best constructed on nearly level ground. If you are building on a slope, create steps separating lengths of nearly level water course. In laying out the stream, give it some curves but don't exaggerate them too much. Widen the stream where it bends, and when the liner is in place, set a stone or stones on the inside bend, as if the stone deflected the water course. To generate rapids, make the stream either more shallow or more narrow (or both) by placing small stones inside the stream, over the liner.

The liner for the stream can be a continuation of the one used for the upper water source, and can extend to line the lower, but it need not be all one piece. So long as the upper liner lies over the stream liner, with the stream liner extending above the water line, there will be no water loss behind the upper liner. At the lower end, the stream liner must lie over the bottom pool liner, with that bottom liner pulled above the water line.

Unless you plan a torrent with a large pump, make the stream shallow (up to about 6 in.), and give the sides a gradual, not steep, slope (which makes hiding the liner with washed river gravel easy). You can also build-in planting areas along the sides for bog plants, greatly adding to the naturalness of the stream. Remember: Plants use water, and the more plants drawing from the stream, the more topping off of the stream system will be necessary.

A larger pump is required for a stream than for a pool of equal volume, because of friction from the length of the return line and the elevation difference between the bottom of the lower pool and the entry point of the upper. When the pump is turned off, make sure the water carried in the stream doesn't overflow the lower pool. Either build the lower pool large enough to hold the full capacity, or create a series of smaller pools along the stream length, all of which combined equaling the necessary volume.

Making the stream look natural is the tricky part. Appropriate stones, well placed both in and around the stream, will do much in this regard, as will laying turf, washed gravel, or ground cover up to the liner edge, with rounded, washed stone over the liner. Planting groups randomly dispersed along the length of the stream and some plants in the water will round out the picture.

Formal Fountains

Formal fountains are frequently symmetrical in shape, either in-ground or raised. What makes them formal isn't so much their shape, as the fact that they are clearly architectural constructions with no attempt to recreate nature. They can be built of most any material capable of supporting the pressure of water and may or may not contain a liner for water retention.

The simplest formal fountain to build is the in-ground, and in this case it is the shape (rectangular, square, perfectly round, etc.) which makes it formal. Construction is much like that of the informal pool, with an excavation given its water-retention capability by virtue of a liner or other non-permeable material. There are water-garden suppliers who will construct a perfectly square or rectangular liner to your specifications, complete with sides, and provide you with the necessary hardware to secure the corners together and in place. In this kind of water feature, a pump is frequently fitted with a fountain or jet of some sort, giving an ornamental display of water in motion. Filtration is at the base of the fountain or elsewhere in the pool (or may be external).

This sort of pool may also be built with cement, brick, or other masonry and rendered impermeable by a masonry finish, much like swimming-pool construction. As an alternative to a liner or plaster finish, the shell of a masonry construction can be given a liquid- rubber CIM coat after the masonry has cured.

The raised formal fountain is a significantly different construction from the water features previously discussed. Generally, it is more difficult to build, requires more skill, is more costly both in terms of materials and labor, and can be a little more difficult to maintain. That said, the formal fountain can be just the right element for a given setting and can provide as much pleasure and beauty as any pond or stream.

A raised fountain built of block or brick can be given a waterproof cement-based interior finish; it can be coated with CIM; or it can contain a liner laid in and over the sides, beneath a top finishing course of brick or other capping material. It can also be lined with a liner and under-liner between an outer and inner course of stone. The footing it's given will be determined by where it's built. If outside on the ground, the footing must be several inches thick and placed below the frost line; on a deck or in an atrium, only a stable foundation is necessary without respect to frost.

This sort of water feature can be very complex. It can, for example, be fitted with a gate-valve-controlled drain. It can have more than one in-flow or fountain device. It can be equipped with a float valve, allowing the pool to automatically top off when the water level drops. It can contain a skimmer leading to an external pump. Or conversely, it can be simple, with a single fountain rising directly from a pre-filtered submersible pump set in the bottom of the pool.

Whether simple or complex, the tricky aspect of a raised fountain is in the plumbing — the trick being to make the pump removable without any plumbing showing. This is especially difficult if the fountain is completely freestanding with all sides visible, as the electric cord, if nothing else, must emerge from the fountain and lead to a source.

Thus, a freestanding fountain visible from all sides requires an external pump. There will be an intake line, run from the pump to the fountain underground through PVC, and an outflow line run underground and through the wall of the fountain, also in PVC. Filtration can be provided by a mechanical filter at the point of water intake from the pool to the pump, by a skimmer within the pool, or by an external mechanical and/or biological filter near the pump. The only potential drawback with this system is that external pumps make noise. Commonly, the pump is placed outside the fountain but near enough to it so that the inflow into the basin masks the pump's cooling-fan noise.

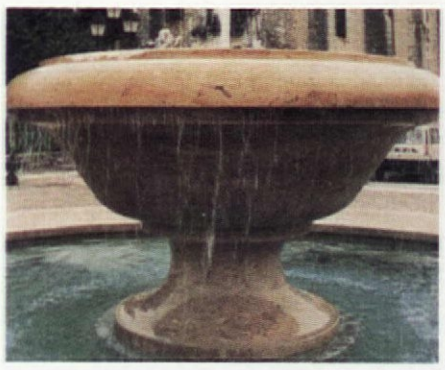


STREAM. This streamscape consists of an upper pool lined in two 45-mil EPDM liners with under-liner beneath and above, covered in stone with a raised stone wall from which water falls into the pool. Water flows under a portion of the wall into a stream bed. The stream is lined with a separate liner, which is placed under the pool liner and pulled well up beneath it. The tricky part is having the water run over the rocks, not beneath them, on the liner. This was accomplished by placing a thin stone deeply within a fold of the liner where the water passes from the pool into the stream, causing all the water to run on top of the stone. With the water flowing over stone, it is a simple matter to insure each succeeding stone is well beneath the one above it and all tilted slightly forward. It is easiest to accomplish this system working from the bottom up. The natural look of the stream is achieved by using river flats and river rounds.

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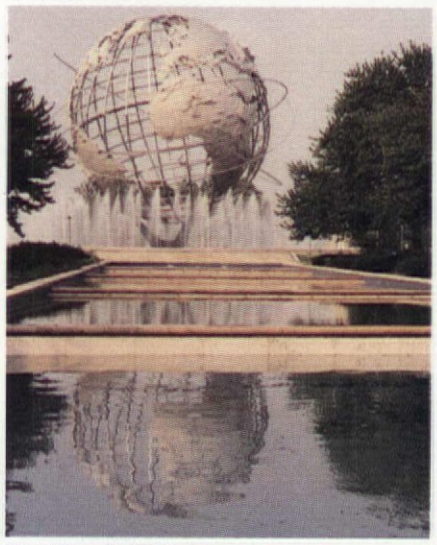
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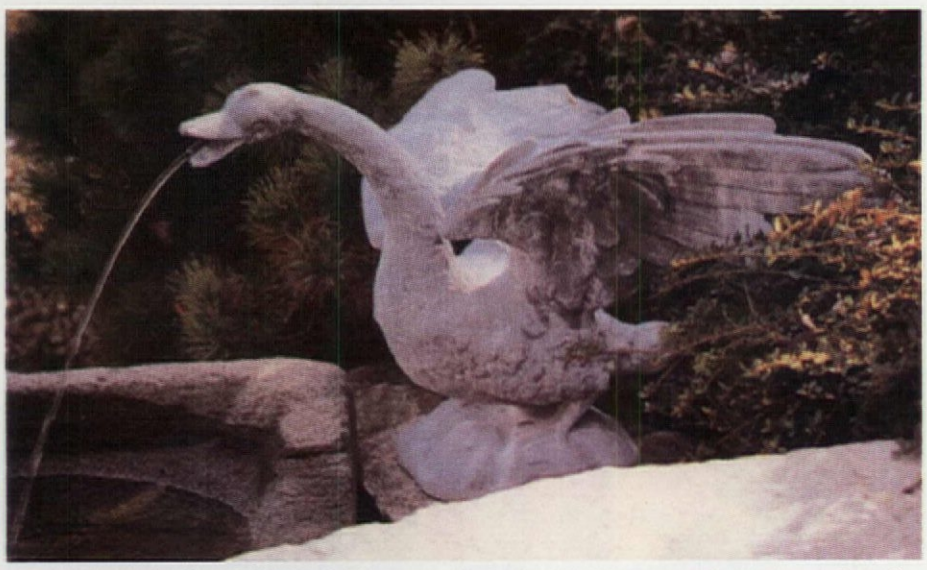
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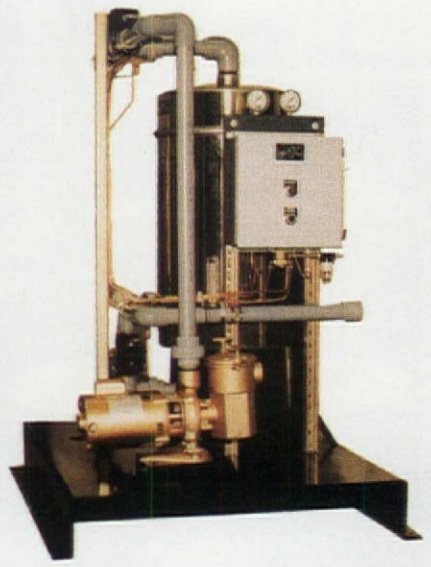
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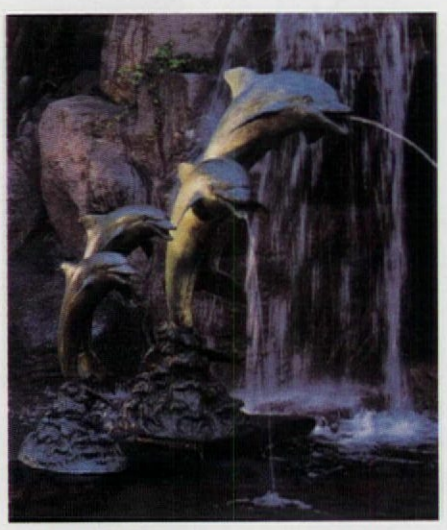
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Architectural Facades Unlimited 1990 Stone Ave., Dept. TB San Jose, CA 95125 408-298-2758; Fax: 408-297-8014	Interior/exterior precast architectural ornament. On-site, full-service drawings, patterning, moldmaking, casting of columns, balustrades, cornices, mantels, & fountains. Cement, plaster, GFRC, GFRG; available in 15 standard colors.	Free Write in No. 1470												✖	
Architectural Pottery 15161 Van Buren, Dept. TB Midway City, CA 92655 888-ARCH-POT; Fax: 714-898-5109	Importer of Italian hand-carved sandstone, English-style cast stone, handmade Italian and Greek pottery, and the company's own fiber-crete (FGRC).	Free Write in No. 20												✖	
Artist in Iron P.O. Box 207, Dept. TB Liberty Corner, NJ 07938 732-560-8199; Fax: Same as phone	Blacksmith artist specializes in the design and production of custom forged bronze and wrought-iron masterpiece locks, hardware, accents, lighting, and architectural work; for high-end residential needs.	Free Write in No. 579												✖	
B&H Art in Architecture, Ltd. 201 Allen St., #2C, Dept. TB New York, NY 10002 212-420-1584; Fax: 212-475-3489	Architecture, garden, and fine-art sculpture; design, can follow blueprint, photo, or existing model, live model; interior and exterior, any material and size.	Free Write in No. 1009												✖	
Bamboo & Rattan Works, Inc. 470 Oberlin Ave. S., Dept. TB Lakewood, NJ 08701 800-422-6266; Fax: 732-905-8386	Custom bamboo fencing, gates, and traditional Japanese water features, such as water spouts and deer chasers; half-round bamboo for water troughs. Also, mats and boards for wall coverings (slats, bark, cloth, etc.)	Free Write in No. 5830		✖										✖	
Blake Industries P.O. Box 155, Dept. TB Abington, MA 02351 781-337-8772; Fax: 781-335-3004	Manufactures and distributes site amenities, including fountains, cast-metal light fixtures, seating, clocks, benches, trash receptacles, bollards, and custom playground equipment.	Free Write in No. 2160												✖	
Brass Baron 10151 Pacific Mesa Blvd., #104, Dept. TB San Diego, CA 92121 800-536-0987; Fax: 800-536-0988	Solid-brass garden fountains and statuary, individually hand-cast by the lost-wax method; verdigris- or bronze-patina finishes.	Free Write in No. 200												✖	
Cantera Especial 15332 Antioch St., #343, Dept. TB Pacific Palisades, CA 90272 800-564-8608; Fax: 818-907-0343	Machine- and hand-carved products made from Cantera and Adoquin stone, limestone, and sandstone quarried from Mexico: fountains, fireplace surrounds, columns, sculpture, table bases, vanities, pavers, urns, planters, custom work.	Free Write in No. 31						✖						✖	
Casa de Cantera, House of Stone 3600 South Harbor, Ste. 114, Dept. TB Oxnard, CA 93035 800-304-6135; Fax: 805-382-1057	Own and operate a stone factory specializing in custom fountains, columns, moldings, fireplace mantels, and more; installation and design.	Free Write in No. 1278												✖	
Chiarini Marble & Stone 830 E. Washington Ave., Dept. TB Santa Ana, CA 92701 714-547-5466; Fax: 714-547-7282	Craftsmen in fine stone for 40 years, specializing in hand-carved marble and limestone fireplaces, fountains, mantels, moldings, balusters, columns, and architectural pieces. Full fabrication services.	Free												✖	
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Copper Sculptures 5230 Hwy 25, Dept. TB Brandon, MS 39042 800-235-6725; Fax: 601-992-7099	Company offers finely hand-crafted copper lanterns, mailboxes, posts, and metal furniture.	Free Write in No. 300												✖	
Designs in Tile P.O. Box 358, Dept. TB Mt. Shasta, CA 96067 530-926-2629; Fax: 530-926-6467	Custom historic tiles & murals, interior or exterior. Tiles for Hispano-Moresque "Star" fountains, Califoria Arts & Crafts wall fountains; Persian Revival-style tiles for fountains, walls, floors.	Free Write in No. 250													Tile for fountains
Diamond Water Systems, Inc. 530 Main St., Dept. TB Holyoke, MA 01040 800-245-6601; Fax: 413-536-7267	Supplier of water-filtration and -disinfection equipment for fountains, ponds, and decorative and commercial pools. Also, engineering and consulting services for same.	Free Write in No. 2350			✖	✖						✖			
DMS Studios 5-50 51st Ave., Dept. TB Long Island City, NY 11101 718-937-5648; Fax: 718-937-2609	Historically accurate, hand-carved marble and limestone fireplace mantels and other architectural and landscape ornament, statuary, and elements. Will design, sculpt, or fabricate anything in stone or metal.	Free Write in No. 262 for sculpture										✖			
Ecological Laboratories, Inc. P.O. Box 132, Dept. TB Freeport, NY 11520 800-645-2976; Fax: 516-379-3632	Ecologically safe algae-control products, water plant bacterias, and natural products for pond fish.	Free Write in No. 2742													Water-quality management products, bacterias
Festive Fountains 61 St. Andrews Dr., Dept. TB Rochester, NY 14626 716-225-0083; Fax: 716-225-2169	Suppliers of water-display equipment, including cascades and waterfalls, fountains, water-control devices, engineering, and consultation.	Free Write in No. 3840		✖		✖	✖			✖		✖	✖		
Florentine Craftsmen 46-24 28th St., Dept. TB Long Island City, NY 11101 718-937-7632; Fax: 718-937-9858	Garden ornaments, fountains (freestanding and wall-mounted), statuary, urns, planters, furniture, and accessories in lead, aluminum, iron, stone, and bronze. Also, weathervanes. Custom work a specialty.	Free Call for more information									✖			✖	

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WATERFALLS, FOUNTAINS & WATER GARDENS

CSI# 02815

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	Artificial Boulders & Rocks	Cascading Waterfalls	Filters	Fountain Engineering/ Consulting	Underwater Lighting	Natural Stone Elements	Plant Materials	Pond Liners	Pond & Fountain Sculpture	Pool & Geyser Fountains	Water Control Devices	Fountains	Other Water Garden Products
Garden Art International 3007 Main St., Dept. TB Irvine, CA 92614 949-863-7001; Fax: 949-863-1804	Direct importer of custom and stock garden pieces in Italian terra cotta, cast iron, carved stone, cast stone, GFRC, and other materials: planters, urns, fountains, benches, gazebos, statues, columns, capitals, sundials, and more. Custom work welcome.	Free Write in No. 582												✖	
Garden Statuary & Fountains 19130 Ventura Blvd., Dept. TB Tarzana, CA 91356 818-343-4321; Fax: 818-776-0950	Large selection of European and Oriental garden statuary, fountains, benches, tables, planters, urns, and other garden items. Custom sculpting in lightweight concrete, GFRC, fiberglass, bronze, marble; also, restoration work.	Free Write in No. 1722												✖	
Goodwin International 2915 Redhill Ave., Ste. D-101, Dept. TB Costa Mesa, CA 92626 800-600-3200; Fax: 714-241-1874	Landscape and garden ornament from around the world: stone fountains, statues, and terra-cotta planters; GFRC planters, urns, benches, tables, and water features. Also, custom designs and finishes.	Free Write in No. 4160												✖	
Gregory Muller Associates, Inc. 125 Kent Ave., Dept. TB Brooklyn, NY 11211 718-599-6220; Fax: 718-599-6221	Unique objects in stone, such as fireplaces, fountains, sculpture, architectural elements, stone furniture, and intricate mosaics.	Free Write in No. 2741						✖			✖			✖	
Haddonstone (USA), Ltd. 201 Heller Pl., Dept. TB Bellmawr, NJ 08031 609-931-7011; Fax: 609-931-0040	British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Custom-design capabilities.	Free Write in No. 4020									✖			✖	
Historical Arts & Casting, Inc. 5580 West Bagley Park Rd., Dept. TB West Jordan, UT 84088 800-225-1414; Fax: 801-280-2493	Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work.	Free Write in No. 1210												✖	
Johnson Atelier — Foundry Div. 60 Ward Ave. Ext., Dept. TB Mercerville, NJ 08619 609-890-7777; Fax: 609-890-1816	Design consultation, pattern development, custom modeling, enlargements, moldmaking; lost-wax and sand casting for bronze, aluminum, silver, and ductile iron. Fabrication in most metals. Restoration; delivery; installation.	Free Write in No. 3800 for sculpture and casting supplies												✖	
Limestone Concept, Inc. 1438 S. Robertson Blvd., Dept. TB Los Angeles, CA 90035 310-278-9829; Fax: 310-278-9651	Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Website: www.limestoneconcept.com	Free Write in No. 5390												✖	
Long Island Fountain Supply Co. 10-2 Drew Ct., Dept. TB Ronkonkoma, NY 11779 516-467-5115; Fax: 516-467-5295	Supplier of fountain nozzles, pumps, lighting, controls, and self-contained prefabricated fountains; designer of complete fountain effects. Public, commercial, and residential. Large warehoused inventory. Visit www.lifountain.com.	Free Write in No. 4990			✖	✖	✖					✖	✖		
Lynch & Sons, Inc. P.O. Box 488, Dept. TB Wilton, CT 06897 203-762-8363; Fax: 203-762-2999	Top-of-the-line fabricators with an extensive catalog of fountain designs, garden ornament, site furniture (including full park-bench manufacturing capabilities), weathervanes, finials, and gazebos. Custom capabilities.	Free Call for more information									✖			✖	
MacQueen Sculpture & Fine Arts P.O. Box 12414, Dept. TB San Luis Obispo, CA 93406 805-543-4493; Fax: 805-543-8154	Sculpture studio produces garden sculpture and fountains; bronze benches, some with figures attached; glass and bronze balustrades.	Free Write in No. 715									✖				
Mandish Research International 5055 State Rd. 46, Dept. TB Mims, FL 32754 407-267-2561; Fax: 407-268-1972	Producer of composite fiberglass molds for architectural precast concrete; columns, archways, planters, and more. Stock molds for over 100 balustrade designs. Custom molds available.	Free Write in No. 875													Molds for fountains
Maryland Aquatic Nurseries 3427 N. Furnace Rd., Dept. TB Jarrettsville, MD 21084 410-557-7615; Fax: 410-692-2837	Over 250 varieties of aquatic plants, patio pool gardens, tabletop fountain gardens, pond filtration systems, pumps, liners, chemicals, ornamental fish.	Free Write in No. 2774			✖		✖		✖	✖	✖				Ornamental fish
Murdock, Inc. 2488 River Rd., Dept. TB Cincinnati, OH 45204 800-45-DRINK; Fax: 513-471-3299	Manufactures a complete line of outdoor/indoor drinking fountains that meet ADA regulations. Also, hydrants (post and flush-box type), post showers; anti-freeze drinking fountains.	Free Write in No. 3780													Drinking fountains, showers
Nichols Bros. Stoneworks, Ltd. 20209 Broadway, Dept. TB Maltby, WA 98296 800-483-5720; Fax: 425-483-5721	Manufactures hand-crafted, European and contemporary designs in reconstituted, dry-cast sandstone: planters and statuary products in 4 standard colors; custom colors available. Products crated for shipping anywhere in North America.	Free Write in No. 5980												✖	
Odyssey Systems 101 S. El Camino Real, Ste. 202, Dept. TB San Clemente, CA 92672 949-498-9454; Fax: 949-361-0608	Maker of the Maverick dual-function cordless pump, which drains standing water from any location. With the cleaning-system accessory, it will also vacuum a pool, fountain, pond, or spa, filtering debris and returning clean water.	Free													Vacuum system for pools & ponds
Otterbine Barebo, Inc. 3840 Main Rd. East, Dept. TB Emmaus, PA 18049 800-237-8837; Fax: 610-965-6050	Manufacturer of water-aeration systems and fountains, water-quality management products, de-watering pumps, underwater lighting, lake dye, ozone-generation systems, and biological water treatments.	Free					✖				✖	✖		✖	Water-quality management products
Pellettieri Stonecarving 2790 Broadway, #3D, Dept. TB New York, NY 10025 212-678-1063; No Fax	Stonecarver and sculptor creates statues, fountains, doorways, benches, birdbaths, tombs, monuments, urns, gateways, mantels, shop signs, church furniture, stairways, fine art, and architectural work.	Free Write in No. 881												✖	
Quarry Line, Inc. 1665 Quincy Ave., #119, Dept. TB Naperville, IL 60540 630-718-1808; Fax: 630-718-1805	Rotating granite-sphere fountains. Balanced, highly polished, solid-stone spheres rotate on a thin layer of water pumped from below. Custom engraving available. Fountain spheres measure up to 8 ft. in dia. and weigh over 20 tons.	Free						✖			✖				
Robinson Iron Corp. P.O. Box 1119, Dept. TB Alexander City, AL 35011 800-824-2157; Fax: 256-329-8960	Historic reproductions of classic Victorian lawn and garden ornament in bronze, aluminum, or iron.	Free Write in No. 3240												✖	
Rossato Giovanni, srl/ Vicenza Stone Sculpture P.O. Box 524, Dept. TB 36100 Vicenza ITALY MVI 002134 011-39-0444-928499; Fax: 39-0444-928711	Classic statues, fireplaces, consoles, columns, bench-seats, balls, pineapples, balustrades, fountains, vases, and more. Hand-carved in Vicenza stone. Column heights in multiples of 10 ft. Website: www.vicenzastone.com	Free Write in No. 6110								✖					
Ryden Arts, Ltd. 1119 Meridian St., Dept. TB Anderson, IN 46016 765-683-1488; Fax: Same as phone	Fine art sculpture, monuments, and public fountains.	Free Write in No. 2792									✖			✖	

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WATERFALLS, FOUNTAINS & WATER GARDENS

COMPILED BY LAURA R. ALLEN

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Schiff Architectural Detail 120 Eastern Ave., Dept. TB Chelsea, MA 02150 617-887-0202; Fax: 617-887-0127	Foundry, forge, and fabrication shop offers custom castings and non-ferrous forge work; machine-shop service, rubber molding, and pattern work. Historic restoration and refurbishment. Also, custom large-scale bowl fountains.	Free Write in No. 7730												✖	
Sculptural Landscapes 1090 Eucalyptus Ave., Dept. TB Petaluma, CA 94952 707-762-0753; Fax: Same as phone	Maker of custom water features for ponds. Hand carved stone fountains	Free									✖			✖	
Seal Reinforced Fiberglass, Inc. 23 Bethpage Rd., Dept. TB Copiague, NY 11726 516-842-2230; Fax: 516-842-2276	Stock and custom garden pools, waterfalls, planters, and rock features. FRP building components, stock and custom cornices, cupolas, and brackets. Full-service mold and tool fabricators. On-site molds.	Free Write in No. 4620	✖	✖							✖			✖	
Signature Ponds, Inc. 418 Liberty Lane, Dept. TB Jasper, GA 30143 706-692-5880; Fax: 706-692-5960	Manufacturer of lightweight cast stone and boulders for ponds and landscaping, including coping-edge stone and waterfall stones. Tested and proven safe for fish and plants. Also, custom mold-making capability.	Free	✖								✖				
Stone Forest P.O. Box 2840, Dept. TB Santa Fe, NM 87504 505-986-8883; Fax: 505-982-2712	Hand-carved granite lav and farmhouse sinks, fountains, and garden ornaments.	Free Write in No. 1108						✖						✖	
Stone Legends 301 Pleasant Dr., Dept. TB Dallas, TX 75217 800-398-1199; Fax: 214-398-1293	Cast-stone architectural elements, handmade using precision tooling. Factory-direct pricing for elements such as balustrades, columns, fountains, pavers, steps, signs, wall caps, and landscape and garden ornament. Custom casting.	Free Write in No. 8630												✖	
Sundance Water Design P.O. Box 3741, Dept. TB Farmington, NM 87499 888-226-6247; Fax: 505-326-1683	Manufacturer of pre-engineered, self-contained automated fountains; specialist in computer-controlled water effects, including bursting jump jets, leap-jets, hop jets, and drop jets.	Free				✖							✖	✖	
Texas Metal Industries, Inc. P.O. Box 154, Dept. TB Crandall, TX 75114 800-222-6033; Fax: 800-472-3807	Ornamental aluminum castings: outdoor furniture and lighting, gate and fence components, mailboxes, hardware, finials, and balustrades. Also, cast-aluminum fountains, lampposts, and urns.	Free Write in No. 9430												✖	
Third Coast Imports P.O. Box 90087, Dept. TB San Antonio, TX 78209 210-804-1239; Fax: 210-805-8308	Over 20 years' experience with natural quarry stone, specializing in fireplaces, columns, balustrades, pool coping, flooring, and other architectural items. Colors include white, pink, gray, brown, orange, black, and beige.	Free Write in No. 1281						✖							Pool coping
Water Structures Co. P.O. Box 818, Dept. TB Newburyport, MA 01950 800-747-0168; Fax: 978-463-8210	Prefabricated tile and natural-stone baptismal fonts and fountains; waterfalls and water display equipment for public projects, malls, and office buildings.	Free Write in No. 2900		✖		✖						✖	✖	✖	Baptismal fonts
Waterfall Creations, Inc. 5900 Arlington Ave., #19-O, Dept. TB Bronx, NY 10471 718-548-6623; Fax: Same as phone	Designs and builds waterfalls and ponds, duplicating natural rock by hand-sculpting a cement outer coating over a steel base.	Free Write in No. 2795	✖	✖								✖			



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WATER FEATURES, continued from page 128

If at least one portion of one side of the fountain can be against some other structure and thus not visible, a length of PVC can be run from the bottom inside of the wall, through the middle of the wall, and out the back. Both the outflow hose and the electric cord can be run up the PVC to their appropriate destinations. So long as the PVC is of sufficient diameter and 90-degree bends are avoided, the pump can be removed from the system if necessary by detaching the tubing from the pump and pulling the cord back down the PVC. The PVC will fill with water, but so long as it reaches above the water line this water will not escape from the system. With this method, be absolutely certain that a perfect seal is secured around the PVC where it enters the wall (as for example, with a bulkhead fitting), and that there are no leaks in the PVC itself as it travels up the wall. Test the PVC for leaks before you close off the wall!

If the walls of the basin are cement, it will need to be filled and drained several times over a few weeks, to leach out the lime and generate a stable pH necessary for healthy fish. It can also be given a diluted muriatic-acid wash to quicken the process, but this treatment does weaken the cement to some extent.

Another consideration is water temperature. The raised fountain is subject to more frequent variations in water temperature, particularly, it seems, to the cold side. Consequently, depth is important: Unless a water-garden heater is used, the pond must be deep enough to resist freezing to the bottom, or the fish will perish. Excavate to below grade, such that a portion of the basin is in-ground, which helps stabilize water temperatures. In extreme situations, insulation can be built into the walls, adding considerably to temperature stability.

Bog Gardens

Sounds unappealing enough, doesn't it — a bog in your garden? But the bog garden is rapidly gaining in popularity. It is, with the possible exception of the tub garden, the easiest sort of water feature to create and maintain, and it allows for the cultivation and attraction of a great diversity of plants and wildlife, which are only found in a bog or wetland situation.

At its simplest, a bog garden is a water garden filled with soil and planted with wetland-tolerant plants. It can be given a water source, such as a soaker hose on a timer, as a zone on an irrigation system, or it can simply be watered as needed. Placed a foot or so beneath the surface, the liner prevents drainage, and so keeping the bog moist is not especially difficult.



BOG GARDEN. The left side of this water garden was turned into a bog by extending the liner and cementing in a stone barrier at the water line. Gaps were left in the barrier to permit pond water to water the bog. The bog liner is folded up where it meets soil outside the bog, to prevent the outer terrain from acting as a wick.

A bog can be a stand-alone feature, or it can be part of a water garden by means of a partition. In this latter case, a dam is built in one portion of the pool and the area behind is filled with heavy soil. Using stone as the dam between the pool and the bog works well and looks good. To prevent soil from washing into the pool, the stones can be mortared together; leave small holes here and there to permit water to pass into the bog.

You can also keep the bog area moist by allowing splash from the waterfall to enter or by running pipe from near the top of the pool into the bog. In any of these cases, water from the pool is entering into the bog so the pool will require regular replenishing. If the water garden is the source of water for the bog, make sure that soil surrounding the bog area is not in contact with soil in the bog, or it too will be constantly wicking up water from the water garden. To prevent surrounding soil from drawing water out of the bog, bring the bog liner up and out of the ground. Fold it over toward the bog side, and cover it with stone, thus creating a permanent separation between bog soil and outside soil. If you make the bog part of your pond, place it to the far side so the plants growing there don't block the view of the water.

Tub Gardens

If you have a postage stamp of a garden and would like to host a water feature or make a pleasant and uncommon statement at your entry door or in your atrium or on your deck, or if you have a small paved area where you cannot plant, consider the tub garden. Generally the size of a wine or whiskey barrel (in fact, often made from these cut in half), the tub garden will occupy about 2 sq.ft. of your available space. But within that space you can have fish, water snails, a water lily, water poppy, ornamental grasses, and several other water plants. Water can emerge in a fountain, flow from a rock, shoot from the mouth of an ornament or just sit there supporting this world of flora and fauna.

If you choose barrels to contain your water display, they can be easily lined with flexible liners, although they may not need any lining at all — they were built to hold liquid and they do that quite well. The main reason for using a liner in a whiskey or wine barrel is to maintain a stable pH for the fish. To affix



STONE BASIN. This raised-stone fish pool shows how a water feature can be an integral part of a landscape. The front supporting wall is a continuation of the dry-laid retaining wall which encloses the patio. A small pump is fitted with a sponge pre-filter. It is easily accessed, though hidden by rocks and plants, and requires rinsing out about once every two weeks.

a liner, smooth the sides, folding the bottom into pleats. Squeeze a bead of aquarium silicone caulk along the top and staple the liner to the barrel just below the intended water line; then put another bead of caulk completely around the top.

The pump should be quite small, 150 gallons per hour being quite adequate. Too large a flow of water will cause splash-out, draining the barrel. Normally the pump sits on the bottom of the tub with a tube running up to an ornamental frog or some other sort of fountain stream. It can also be in an excavated, watertight area below the main container with a fountain rising up through the center of the main container, caulked and sealed to prevent leakage.

If the look of wood barrels is too rustic for you, tub gardens can also be of ceramic, metal, plastic, or concrete construction. There are, for example, some beautiful porcelain water-garden containers quite suitable to a more formal setting. For real ease of installation, some suppliers will sell you a complete package, including container, liner, and all the appropriate flora and fauna. All you do is add water.

Maintenance is particularly simple in the tub garden. So long as the water recirculates, the tub is appropriately situated, and there are the right sorts of plants and animal life creating a balanced system, maintenance hardly exists.

After a couple of years it may be desirable to drain about two thirds of the water, clean the sides and bottom, and then refill the tub. But on the whole, the well-built tub garden is trouble-free and really can be quite delightful. ■

Keith Davitt is the owner of and chief designer for ***Gardens by Keith Davitt****, a landscape design and project management team located in Park Slope, Brooklyn, N.Y., and which handles projects nationwide. Design and installation of all projects illustrated in this article are by Davitt. See SourceList for full contact information.*

The Author's List: *Flora and Fauna*

The key to a healthy water feature is diversity of animal and plant life. Each kind of plant and animal occupies a different niche, performing a different function in the environment; together they create a balanced ecosystem. Essential ingredients for a healthy pond:

Submerged plants — These use up nitrates from fish waste which otherwise contribute to algae growth, and give the fish a place to spawn while contributing to the fish's diet.

Snails — These spend their time roaming around eating algae on surfaces of stones, pots, etc. Caution: They breed and appear to be true hermaphrodites (both go away pregnant). Start with two for a small to medium pond.

Floating plants — By covering the water surface, they diminish algae growth, provide shade for fish, use nitrates, and look great.

Margin plants — Much the same as above, providing an essential part of a natural environment which serves, among other things, as a haven for water-world beings.

Fish — These can be Koi, Comets, Shubunkin, or just plain pond fish. Most are sold at aquariums and all are hardy. They prevent mosquitoes, fertilize plants, and add color and vibrancy to your pond. Note: Regular (not necessarily constant) water flow into the pool will induce the fish to breed.

Tadpoles — Not essential, but good scavengers. They do turn into frogs or bullfrogs, which eat insects — that can be good — but they also can be a bit talkative. If you get the type that turns into frogs, all you will see of them is an occasional blur as you approach the pond; if toads, they will roam and tend constantly to seek other environments.

Suppliers

Aquascape Designs, Inc., 1119 Lyon Rd., Batavia, IL 60510 (800) 306-6227

Resource Conservation Technology, 2633 N. Calvert St., Baltimore, MD 21218 (800) 477-7724, (410) 366-1146, (410) 366-1202 (fax)

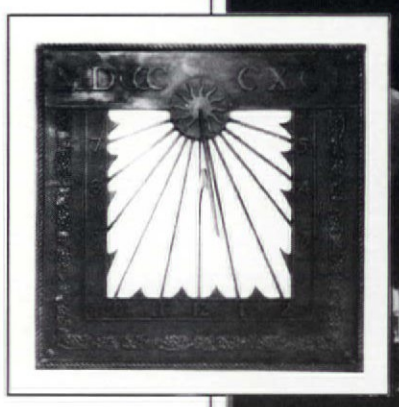
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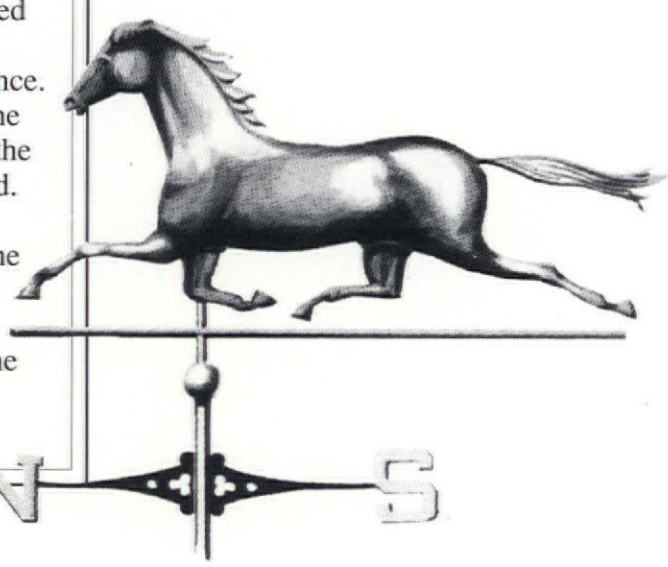






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STONE LAID IN THE LAND

It's not true that "A rock is a rock is a rock." Here, a seasoned landscape architect reviews the subtleties of natural stone and how the designer can make best use of each type, texture, and tone.

by Jamie Crelly Purinton

The sight of an old stone foundation in the landscape reminds us of the strength and permanence of this earthen material. Resistant to fire, insect damage, rot, and weather, stone will outlast all other building materials. Although strong and beautiful, stone does have its disadvantages as a landscape material: Its weight makes it inappropriate where lightness is important; its hard, smooth surface may be slippery when wet; and it is difficult to transport and time-consuming to work with. Yet it is a material well worth its weight.

The vast range of rock found throughout the world fits into three major categories: igneous, sedimentary, and metamorphic. Although many stoneworkers may not be knowledgeable of geological processes, they know the distinct working qualities of these types of stone. Igneous rock, such as granite, tends to be hard, strong, and difficult to cut. Sedimentary rock, such as sandstone and limestone, is very workable — before the making of concrete, uniform blocks of stone were created with limestone. Sedimentary rocks that are formed in flat planes, such as bluestone, are easy to split horizontally but difficult to split vertically; the naturally thin, flat pieces work well for stacking. Metamorphic rocks, such as slate and gneiss, are formed by heat and pressure, and tend to have major cleavages where the stone will naturally break.

Even rocks of the same type vary considerably in their texture and color, depending on the natural and cultural processes of a particular place. The wear of footsteps, the pressure of water, the cut of glacial movement, the mark of a star drill, or the shape of a fossil embedded in a piece of stone are some of the many processes that give stone their distinction. Mark Mendel of Monterey Masonry, in Stockbridge, Mass., loves to work with the twisted, iron-rich granite of Salisbury, Conn. In the fall, the color of the stone matches the range of colors in the woods, making it seem "at home." Stoneworker Richard Loring knows that to match the 200-year-old, dry-laid walls made by the Shakers in the Berkshires, you need to find stones from the local hills.



At "Opus 40," Harvey Fite incorporates a seat into the bluestone wall.

The patina of weathering found on recycled quarried stones or fieldstones is very different from the clean look of newly quarried stone. Mason Terry Degeyter ages his stone by burying it for years in leaves and organic matter in the woods. Stone from commercial quarries will show the mark of modern pneumatic and electric drills or old-fashioned star drills and feather wedges. Stone that has been quarried by explosives may show hairline cracking. "Opus 40" is an extraordinary place to see stone in all its stages — from raw underground rock to drilled blocks to built stonework. The sculptor of this major environmental sculpture, Harvey Fite, spent nearly forty years of his life building bluestone walls, stairways, walkways, and pools in the middle of an abandoned six-acre bluestone quarry. The hammers, chisels, drills, blasting powder, and booms used in the old quarry, displayed in the on-site Quarryman's Museum, help to explain the markings and cuts of quarried stone.

Finding Stone and Stoneworkers

"Your work is only as good as your stone," states Richard Loring, a descendant of two generations of stoneworkers; and finding a mason who can locate the stone you need for a project is half the job. Richard has access to local granite because he knows the land and the landowners of Tyringham, Mass., intimately. He locates much of his fieldstone while riding his snowmobile in the bare winter landscape. Understandably, most masons are very protective of their sources, or as stoneworker Scotty Sitka calls them, their "secret honey holes." One of the largest construction management companies of stonework,



Harvey Fite spent nearly 40 years building a large-scale environmental stonework in this former bluestone quarry in Saugerties, N.Y. Here bluestone is stacked up against the raw bluestone of the quarry walls.

InSite, can tell many stories of winning projects over competitors because they were able to locate the right stone. For a few restoration projects, they actually reactivated abandoned quarries to find matching stone.

Stone is not an off-the-shelf material that can always be picked out in a catalogue. (Mark Mendel compares finding stone with shopping the fish market.) The Building Stone Institute provides lists of quarries, fabricators, dealers, and installers. If you plan to use native stone, start by looking at what stones are commonly being used. The USGS geological maps also provide specific information about the type of bedrock found in local areas. Many masons in rural areas collect stones from old walls and foundations. Farmers who want to enlarge their fields tend to sell their rock like a crop. Property walls that are an important fabric of history, however, are increasingly considered a cultural resource that needs to be protected.

Style and Quality of Work

Stoneworkers tend to be a hardy lot, sharing a reverence for working with a material that will far outlast them, as well as the patience to find, fit, and shape their stones. Although big operations use machines to move, load, and place large stones, this old craft still requires hand picking, loading, and placement.

Much of the art of stonework is in the selection and placement of stones. According to Charles McRaven, you need to collect about three times the amount of stone you'll actually use on a given job, so that while you're working you can choose the perfect stone. Scotty Sitka knows that the paying clients sometimes wonder how much work is getting done, as they watch their workers spend half the day staring at a pile of stones. He compares his work to making a puzzle, where you're constantly looking for the perfect stone.

Stonework styles vary with the looseness or tightness of joinery and the amount of shaping. Some stoneworkers are proud to do as little cutting as possible in order to maintain more of the aged patina of the stone; others are proud of their ability to quickly cut and shape a stone. Stonecutting can be as time-consuming as finding and placing the perfect stone. Stoneworker Betsy Bendis says that she always turns each stone around and around "wanting to place it in a peculiar way."

Although it definitely takes more patience and skill to make close-fitting joints, some stoneworkers create intentionally loose joints. Charles McRaven's basic tenet is that "no stone should be placed anywhere that it won't stay itself." Everyone wants his stonework to stand up over time. Some of the common failings of poorly built stonework includes: the placement of loose chinks that fall out and then affect the structural integrity of the whole wall, the occurrence of vertical running joints that are structurally inferior to overlapping joints, openings in the top of the wall that allow for soil and destructive plant roots to break the wall, and erosion caused by either poor grading or lack of allowances for drainage through and around a wall. Beyond structural issues, other measures of quality of craftsmanship include attention to visually important places, such as corners and capstones, the making of a visually smooth run to a wall, the artful placement of distinctive stones, and the attention to joinery. Most experienced masons strive to make the stones more prominent than the joints between them.

A designer or client should look at the work of potential masons before hiring, in order to understand their quality of workmanship and style. Accord-

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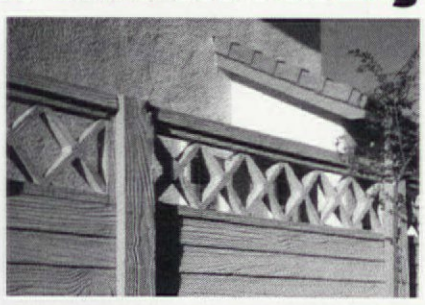
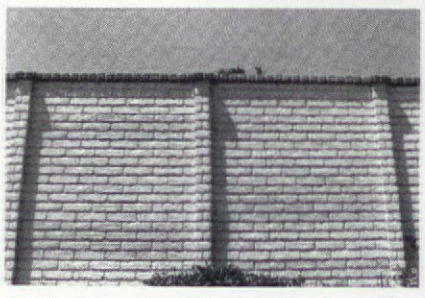
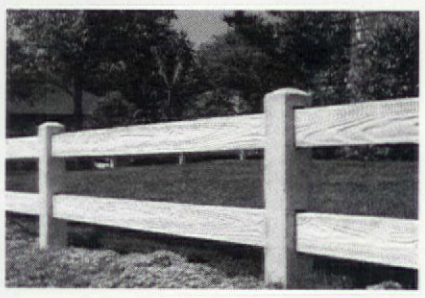
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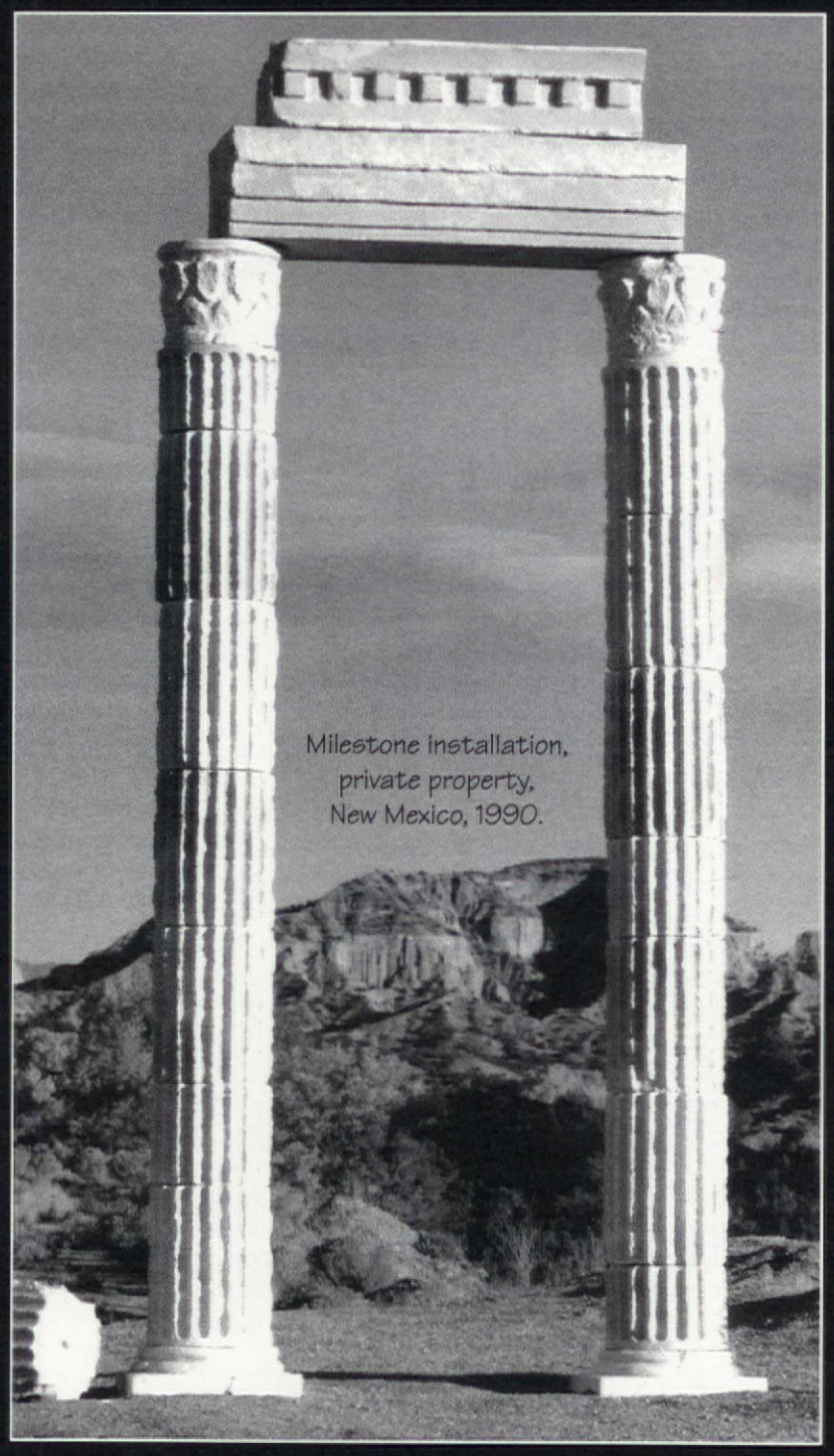
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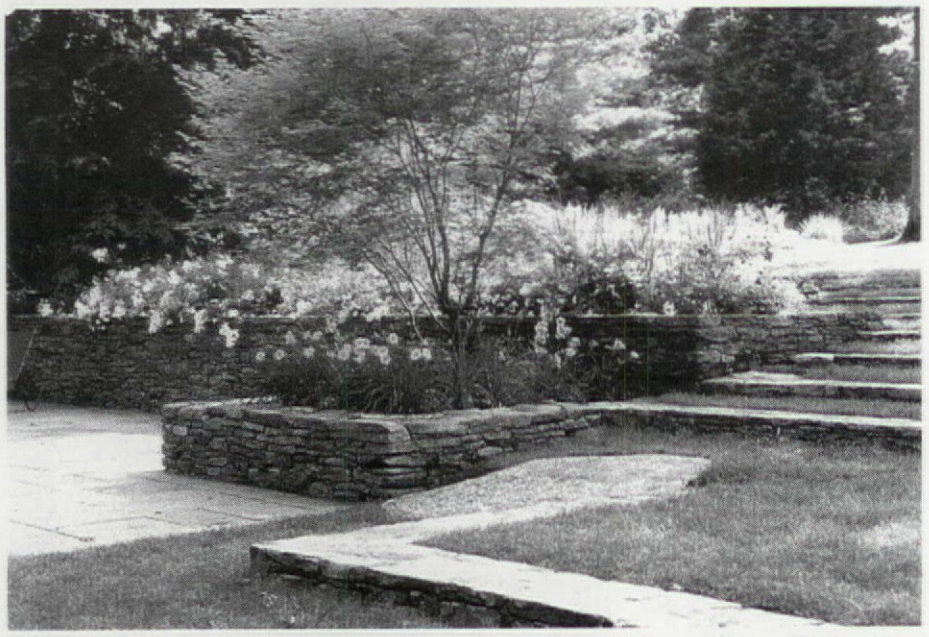
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STONE LAID IN THE LAND, continued from page 136



These magnificent retaining walls, built on the site of a 1775 former Grist Mill in the Mid Hudson Valley, incorporate Vermont Granite, native fieldstone, and grist-stones.



Kleinman Landscape Architects won the Tucker Architectural award from *Building Stone Magazine* for their creative use of a contextually appropriate material, New England field bluestone, for this Connecticut residence.

ing to InSite's Carry Rich, who has hired up to 100 masons at a time, an experienced mason can walk up to a jobsite and spot every place where there was a stop and start, just by the change of a mason's particular style. He has employed stoneworkers from Portugal, Italy, Spain, Mexico, and the United States, and says they all have distinct styles. Carry values each of these styles, and is most concerned with finding masons whose styles are compatible.

Design Details and Specifications

Ideally the designer will find a stoneworker who can respond to the design intention and bring both art and craft to the project. Details produced by architects and landscape architects may show stones fitting together, but they don't make much sense to a stoneworker who has yet to find the stones that will define the desired pattern and sizes. "You do not want to architect out the magic by making drawings that are too limiting to a mason's creativity. Most of the creative stuff happens on the job. Trying to draw stone without knowing the real stone is really drawing just a bunch of rectangles," says Mendel. Experienced, creative masons want a lot of leeway to make decisions about the placement of stones, for that is the heart of their work. In the context of interior stonework, Mendel jokes about the number of fireplaces that have been built by literally following a standard detail copied over and over again by architects.

Of course, the amount of detailing required depends upon the landscape architect's relationship with the mason. With greater trust and communication, less detailing is required. What follows are a few points to consider when detailing or specifying dry-laid stonework.

- The stone type and quality should be described, including whether a weathered or freshly cut look is desired. The variability of color, texture, and size should also be described. The qualities of important capstones, stretchers, cornerstones, terrace corners, landings, etc., should be noted too.
- Unlike mortared work, dry work does not require a foundation to accommodate frost heaving; however, the site needs to be prepared for adequate drainage around and away from the wall. Gravel needs to be placed against the bank of a retaining wall and beneath a wall if the soil has poor drainage. Many older stone walls were placed directly in a shallow soil trench which was shaped so that the stones could lean into each other.
- Pavement stones need to be set on a gravel base, and the requirements for tamping rock dust and gravel between their joints need to be noted.
- The frequency of anchors, deadmen, or cross stones required for stability of the wall also needs to be noted.
- The width and quality of joints should be described noting the avoidance of structurally weak vertical running joints.
- The degree of batter should be noted too. Although it has become increasingly common to provide a batter, stoneworker Richard Loring has worked with freestanding Shaker-built walls in the Berkshires, which have stood for hundreds of years without a batter. Tight joints, accurate leveling, and the inward direction of stones all give these walls greater stability. He thinks battered walls require far too many unsightly and time-consuming wedges to maintain an angle.
- The vertical and plan line of a wall both need to be noted. Walls along slopes may be stepped or sloped to the topography.
- The qualities of capstones should also be noted. Large capstones, besides being visually impressive, are necessary to prevent water and soil from getting into the stonework. Capstones may need to be lightly mortared to the wall if the walls will be climbed on, sat on, or walked on to prevent them from being dislocated. ■

*Jamie Crelly Purinton works as a landscape architect for her own firm. She also teaches part time and writes. Her book, coauthored with Matthew Potteiger, is called **Landscape Narratives**, and was published by John Wiley and Sons.*

Books and Other Resources

Building with Stone, by Charles McRaven, A Garden Way Publishing Book, 1989

Stonework: Techniques and Projects, by Charles McRaven, Storey Books, 1997

The Forgotten Art of Building a Stone Wall, by Curtis P. Fields, Yankee Books, 1971

Stonescaping: A Guide to Using Stone in Your Garden, by Jan Kowalszewski, Storey Communications, 1992

The Backyard Stone Builder, by Charles Long, Warwick Publishing, 1996

The Art and Craft of Stonescaping: Setting and Stacking Stones, by David Reed, Lark Books, 1998

Dry Stone Walls, by Laurence Garner, Shire Publications Ltd., 1984

Sermons in Stone: The Stone Walls of New England and New York, by Susan Allport, W.W. Norton & Company, 1990

Masonry: How to Care for Old and Historic Brick and Stone, by Mark London, Preservation Press, 1988

Introduction to Early American Masonry: Stone, Brick, Mortar and Plaster, by National Trust, Columbia University Series on the Technology of Early American Buildings, 1973

Building Stone Institute Magazine, P.O. Box 507, Purdys, NY 10578 (Publishes resources in the stone business, including quarries, fabricators, dealers, and installers)

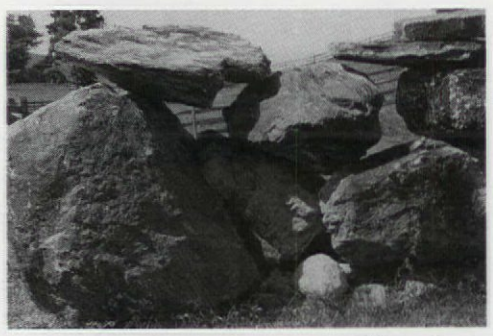
Natural Stonescapes, The Art and Craft of Stone Placement, by Richard L. Dube and Frederick C. Campbell, Storeybooks, 1999

Stonekeepers of Putnum County Historical Society, 68 Marvin Avenue, Brewster, NY 10509 (Working to save stone walls as an important part of history and the vernacular landscape)

VARIATIONS IN STONE WALL ASSEMBLY



Found along a country road in the Catskills, this artful wall juxtaposes round and flat fieldstones. *(Photo: Matthew Potteiger)*



This Mid Hudson Valley stone wall loosely combines stones of all shapes and sizes, found during excavation.



Although stacking is easier with thin stones, this experienced stoneworker creates tight joints between a mix of irregular orange and purple fieldstone.



Mark Mendel of Monterey Masonry loves to work with the twisted iron-rich granite of Salisbury, Conn.

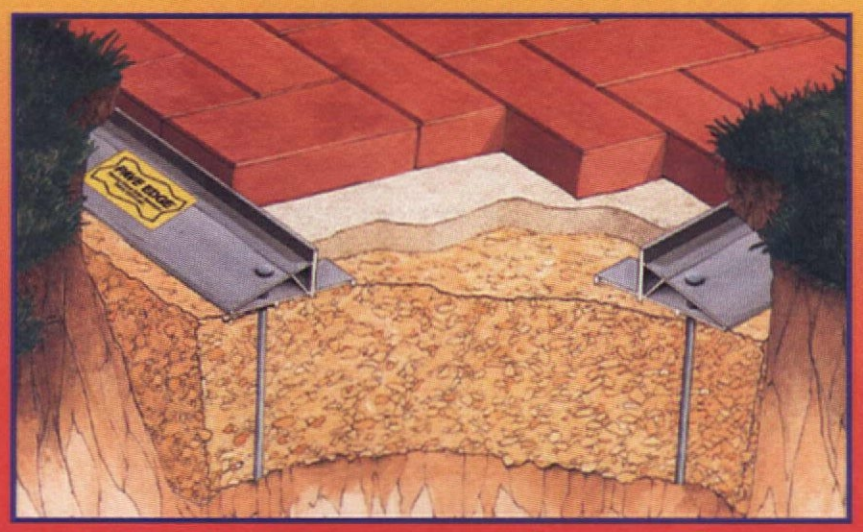


Rough stone walls, created by farmers in order to clear the land and enclose livestock, are common throughout New England.



Terry Degeyter combines purple, orange, gray, and brown weathered fieldstone of all sizes for his own property in Ghent, N.Y.

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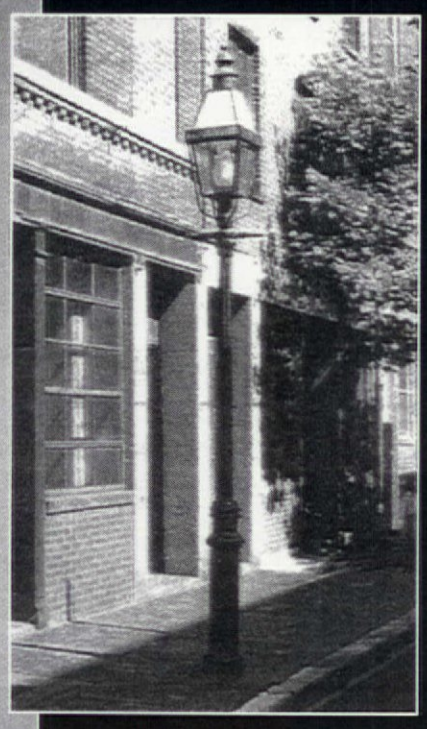
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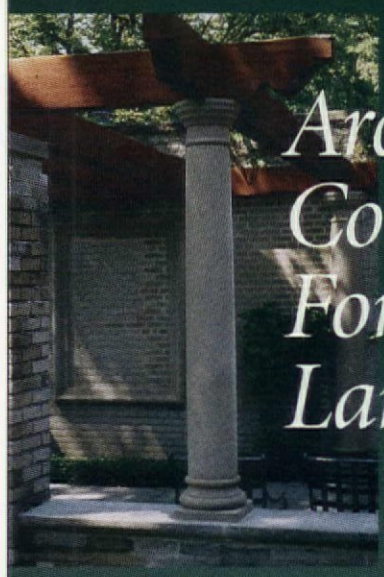


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PRINCIPLES & GUIDELINES FOR USING HARDSCAPING IN GARDEN DESIGN

Hidden behind the lush exuberance of many of the best gardens, modern or traditional, lies the unsung Atlas of landscape design: Hardscaping. As essential as the plants themselves, the pathways, courtyards, driveways, borders, raised beds, planters, walls, and water features make up the sturdy stage on which plants are permitted to show off.

by Evelyn Tully Costa, *Traditional Garden Services*

About a year ago I was called by a client for whom my firm had designed and installed an 8-ft.-x-15-ft. courtyard behind her Turn-of-the-Century Brooklyn rowhouse. She was amused by a visitor's confusion as to precisely when the garden had been completely renovated. "When I showed my friend our 'new' garden, she asked, trying not to be rude, 'I don't get it, what exactly did you do? This has obviously been here for years.'" We both laughed with satisfaction that our little hardscaping job had fooled people into thinking the courtyard was original to the house. Constructed of "antiqued" new brick and old Belgian block cobblestones, it appeared both in scale and design as if the first owners had put it in themselves over 90 years ago.

In recent decades, the resurgence of restoration gardens and landscape architecture has spurred a shift in paving materials as well. "The mossier the better," is how David Burbank, President of the family-run Bedford Stone (est. 1925) in Westchester County, N.Y., jokingly refers to his clients' passion for old-fashioned, aged-looking materials. His stoneyard can hardly stock enough cobblestones, slate, flagstone, antique bricks, and fieldstone to satisfy customer demand. "People seem to crave something that's got history, character, and looks like it'll be around for a long, long time."



Cobblestones quarried from India and China still provide that "rustically refined" look popular today in traditional homes. Although not worn smooth by horses' hooves, these blocks still give the sense of permanence and history. *(Photo: Miriam Marseu)*

The look and feel of traditional hardscaping — the "bones" of a garden — depend on the architectural history, culture, and natural setting of a particular area. The best designs — and designers — are those that respectfully take these factors into consideration to construct a framework for gardens that integrate seamlessly with surrounding architecture, landscape, and the tastes and needs of the client.

Many clients initially think they're designing a garden, only to be surprised by the fact (both economic and physical) that what they really need is a platform on which their plant dreams can gracefully rest without apparent effort. So although the first impulse is "greenscape," the reality might be hardscape. I often find myself reorienting design sessions to accommodate a hardscape of antique brick, cobblestone, and slate to fit the various styles of 19th- and early-20th-century rowhouse architecture found in Manhattan and Brooklyn. As garden designer, my roles often include mason, architectural historian, and structuralist!

Over and Under: Doing the Hardscaping

First-time clients often try to design around the hardscaping — a mistake that is costly to remedy if large sums have been spent on plant materials that have nothing to play off. A good design professional will guide the client through a series of suggestions which strikes a balance between architectural styles, materials, and the scale of the project.

A well-designed hardscape is modest and understated in its presence. Over-design of a hardscape often occurs when architects and/or contractors, who have little or no gardening experience, come up with plans that don't take into account the true stars of the garden: the plants. Perhaps the client, who may not be aware of the need to weigh the green against the hardscape, has been told "the plants can be added later." This approach will invariably result in overscaled, over-done paths, walls, patios, and worse yet for the plants, the "grafted-on look." Find yourself a garden designer who can come up with an over-all scheme and who can work with contractors, masons, and stoneworkers — always keeping in mind the ultimate use of greenery. The goal? Visitors must never be overwhelmed by either the hardscape or the greenscape; instead, they should feel as though they're part of the garden utopia which they've just entered.

A Hardscaper's Palette

How does one choose materials and a style appropriate to the site? With the historic range of buildings in the continental United States, a good idea would be to take hints from the building itself and the surrounding environment (natural and built), followed by thorough historical research and a strong awareness of local weather conditions. House color and existing exposed stone and/or brickwork are important characteristics that can be echoed or highlighted with similar or appropriately contrasting materials.

Bricks (vintage and "new-old"), cobblestones (new cut from China and India and weather-worn Belgian block), slate (in a wide range of colors, old and new), fieldstone, and flagstone are just a few of the most popular material choices. In many cases the original quarries can be revisited to find replacement stone. Used brick, found in many stoneyards, can be hand-selected to match those of the building, if one wants to avoid modern, hard-edged machine-cut bricks.

Most of my initial design consultations involve helping the client select materials and a style that suits their 20th-century needs while appearing congruous with the style of the house. A trip to a stoneyard or building-supply center is often the next step. Pointing out color and texture clashes often helps narrow down the selection process.



Traditional materials were used in this unconvential but whimsical design of cobblestones and old brick, with the circle being the same size as a kiddie pool. *(Photo: Miriam Marseu)*

For one Brooklyn garden, we were asked to reflect the spirit of a rowhouse, c. 1900, which had been designed in a classic Roman style. The detailing was understated and masculine with very fine brick and mosaic work. Our design reflected the quiet strength of circles we saw in the columns and flooring inside, giving a sense of permanence with variation in materials.

How Much and How

Quantity of materials depends first on the space the client wants hardscaped, accompanied by drawings which can then allow estimated costs to be determined based on square footage. A reputable stoneyard will be able to give you estimates of how much material you'll need, as well as the cost. Naturally, the thicker the stone, especially when it comes to the slate and flagstone, the better.

Like the Romans, the Incas, and other ancient cultures that left behind great mortarless monuments, my firm specializes in free-draining patios. Cement is used only when building up, when the natural supports of a dirt berm or a drywall is not an option. Consult your garden designer and contractor about keeping cement and subsequent drainage problems out of the hardscaping equation, unless absolutely necessary.

Overdoing the "drainscape" is another pitfall that may prevent water from seeping naturally into a porous sublevel. Instead, it seeks the nearest available lowspot — oftentimes your basement. Proper grading and drainable surfaces can do wonders to alleviate flooding and undo the cement overkill we see with most hardscaping. In my opinion, cement does not age gracefully; it soon becomes an eyesore, as well as a source of drainage problems.

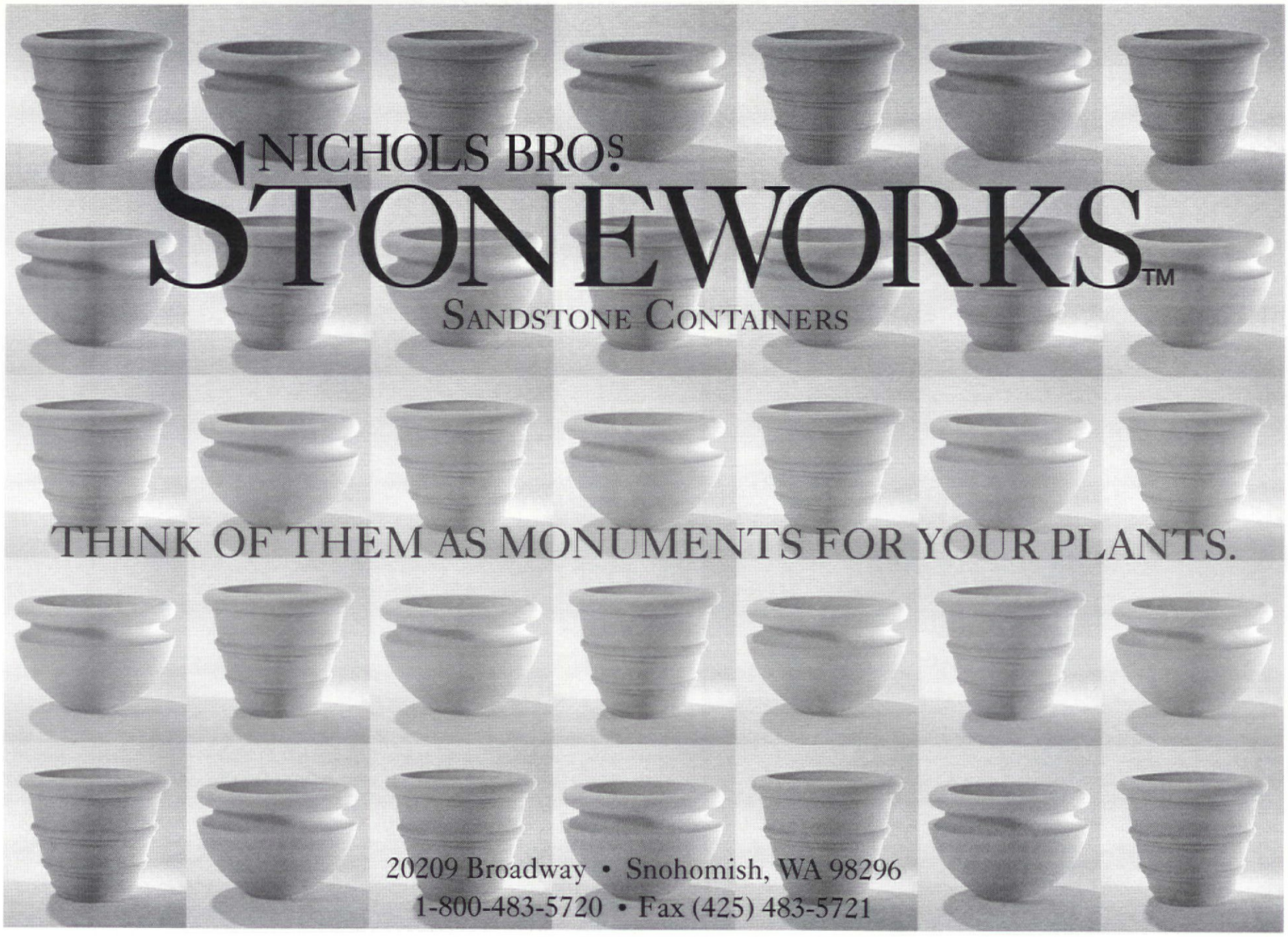
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Leaving Well Enough Alone

If we're lucky, there are those rare situations when an original garden needs to be refitted for modern use without disturbing the integrity of the original scheme. Two years ago, we worked on an 1840s Brooklyn townhouse that had retained its original elongated octagonal slate path and patio. Our task was to accommodate children's tricycles and a BBQ, and install a play area. We simply widened the paths, releveled the patio, and built a cobblestone-lined oval sandpit in the back beneath a fig tree. We added old-fashioned flower beds held up by old bricks that were found in the original cistern (which had undergone a full and professional archeological dig). Despite the changes, one would never know that fairly substantial but respectful alterations had updated this hardscape to include a 20th-century BBQ, play castle, and sandpit! Less was most definitely more in this case. I have found over the years that the most gratifying compliments are the ones that include the phrase, "It looks as though it's always been here!" ■

Special thanks to Andrew Phillips of "Stone and Garden," who co-designed and installed many of the projects described in this article.

Evelyn Tully Costa is a garden designer and award-winning radio journalist who commutes between Brooklyn and Santo Domingo, where she writes and produces features for National Public Radio and consults on organic agriculture, development, and community radio in the foothills of the Dominican Alps. Her firm, Traditional Garden Services, founded in 1985, is the oldest traditional garden-design firm in Brooklyn, N.Y. She can be reached via e-mail at evelyn@igc.org or by phone at 718-789-1847.



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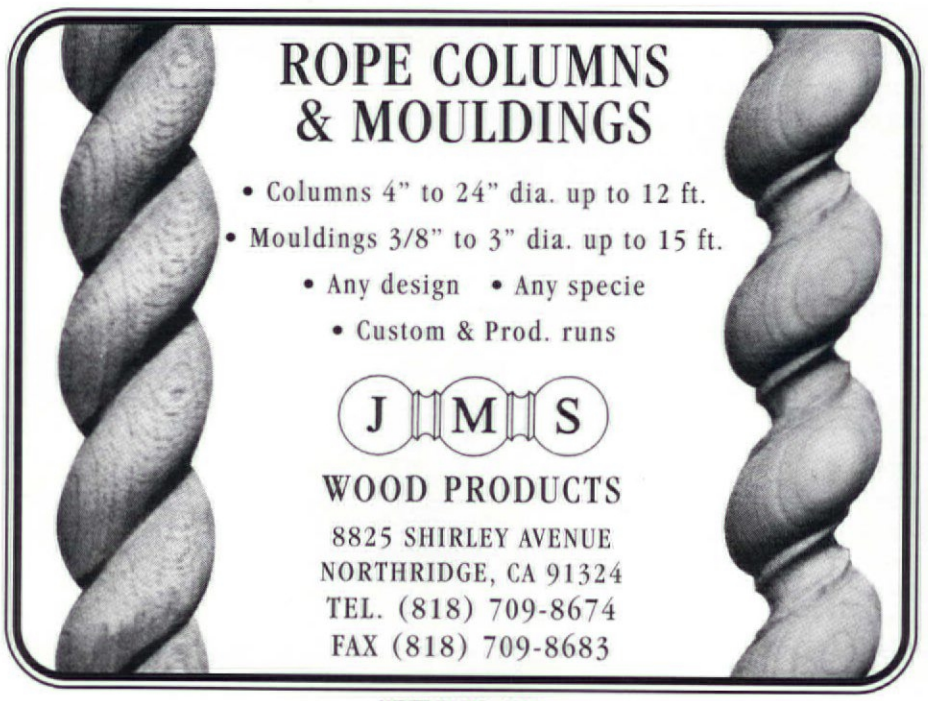
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WRITE IN NO.1470

***Outside The Bungalow: America's Arts & Crafts Garden*, by Paul Duchscherer & Douglas Keister. Penguin Putnam, Inc., 375 Hudson Street, New York, NY 10014; Phone 212-366-2000; FAX 800-227-9604. 184 pp.; hardcover; $32.95; ISBN 0-670-88355-7**

Writer Paul Duchscherer and photographer Douglas Keister have already won themselves places in Arts & Crafts Heaven thanks to their previous collaborations, *The Bungalow: America's Arts & Crafts Home* (1995) and *Inside The Bungalow: America's Arts & Crafts Interior* (1997), both published by Penguin Putnam. The release of their third volume in the series, *Outside The Bungalow: America's Arts & Crafts Garden*, will surely elevate the duo to seats beside The Throne itself, as far as all lovers of the Arts & Crafts style are concerned.

Rather than contribute one more book about period gardens, Duchscherer and Keister have created a persuasive account of garden design in the Arts & Crafts aesthetic. They have traveled throughout the United States, documenting extraordinary examples of Craftsman-style gardening. One chapter highlights



The front garden of a bungalow in Pasadena, Calif., was created to complement the c.1905 residence. Low walls of river rock define the garden beds. *(Photo: Douglas Keister)*

a half-dozen Greene & Greene houses in California — living tributes to this style's vitality and beauty, and the vast range of possibilities it offers.

Profusely illustrated with over 280 color photos, the book examines flower gardens, vegetable gardens, kitchen gardens, rock gardens, and water gardens. Wisely, Duchscherer and Keister also cover those additional elements which are part and parcel of the Arts & Crafts vision of design. Special chapters zero in on entry gates and arbors; wooden fences and masonry walls; paving materials; water elements, including ponds, fountains, birdbaths, and pools; patios, gazebos, and other outdoor rooms; the spectrum of appropriate garden furniture; and even beloved details from tree houses and tool sheds to mailboxes, lighting, and gate hardware.

"Whether or not it belongs to a bungalow," writes Paul Duchscherer, "a garden has a life of its own and can trigger universal responses of wonder and delight." One sure proof of that sentiment is the enthusiasm which *Outside The Bungalow* is certain to excite.

***Gazebos and Trellises*, by Peter J. Harrison. John Wiley & Sons, Inc., 605 Third Avenue, New York, NY 10158; Phone 212-850-6000; FAX 732-302-2300. 280 pp.; hardcover; $60.00; ISBN 0-471-32198-2**

Like his previous pattern book, *Fences* (1998, John Wiley & Sons), Peter J. Harrison's *Gazebos and Trellises* carries the subtitle, "Authentic Details for Design and Restoration." This time, the author and artist offers over 200 hand-drawn American gazebos and trellises, taken principally from examples found in the Northeastern and Southern United States. (He also includes several drawings "Of My Own Imagination" — design gems which will surely begin appearing across the country!) Harrison's two-part book is methodically divided into major sub-categories: Part I, "Gazebos," covers Garden Temples, the Accent Manor, the Elizabethan Fashion, the Chinese Taste, the Gothic Style, and Trellis Work; Part II, "Trellises," encompasses Colonial Times and Republic (1700-1820), Later Times (1820-1875), and Modern Times (1875-1900).

In its prose, layout, and even typography, *Gazebos and Trellises* maintains a consistent Victorian-era tone and appearance, making the book all the more entertaining even for those who won't be erecting their own gazebos or trellises after its examples. "I have long been taken with much desire for these and other slight structures," Harrison confides in his Preface, "and seeing their neglect by others in their great works, I felt it my duty to bring forth my knowledge of them in all degrees of exactness, to once again encourage those like myself engaged in the noble art of building."



From the chapter entitled, "Gazebos in the Chinese Taste," this is a gazebo from Saratoga Springs, N.Y.

Harrison has an exacting eye for design detail, and a sure hand for recreating those details on paper. This book may be as light on text as it is heavy on art, but by forgoing matters of dimensions or materials and concentrating instead on the designs themselves, *Gazebos and Trellises* can offer readers a treasure trove of ideas for garden structures, which can be adapted to their own situations. And what possibilities there are! The gazebos range from gate houses, follies, and tea houses to summer houses, pavilions, and tool houses; the trellises cover the spectrum from simple vertical supports to elaborate archways designed to frame a window or doorway.

Everyone who is dissatisfied with the stock designs available from gazebo manufacturers — and bored to tears with the characterless wooden (or plastic) ladders that pass for trellises these days — will feel as if the sun has risen every time they open the pages of *Gazebos and Trellises*. May that sun never set on their gardens! — *Cole Gagne*

THE HORTICULTURAL SOCIETY OF NEW YORK



The Saratoga Branch in Ocean Hill-Brownsville was the pilot garden that launched GreenBranches. Shown is the plot before construction and during the final push to finish planting and hardscaping.

Founded in 1900, the Horticultural Society of New York (HSNY) is dedicated to improving the quality of life in New York by increasing public involvement with, and appreciation of, horticulture through education, community-outreach programs, and library services.

One of the Society's long-term programs, GreenBranches, seeks out the 54 Carnegie Library buildings still standing in New York City and enhances them by creating gardens and public spaces for the community around the libraries' immediate exteriors. Carnegie Libraries were originally commissioned and funded by Andrew Carnegie in cities and towns across the country and throughout the English-speaking world. They were this country's first public-library system and are almost always beautiful Beaux Arts buildings from the early-20th century. Original plans for the libraries did not include gardens, but many sit on plots of land that can easily accommodate them.

The first GreenBranches project was the Brooklyn Public Library's Saratoga Branch Library in Ocean Hill-Brownsville — sadly, best known as an area of urban decay. Installed in May 1997, this library garden has led to the creation of a dozen more gardens throughout the City, all in collaboration with the New York Public Library, the Brooklyn Public Library, and the Queens Borough Public Library. It is hoped, indeed intended, that this program will become a model to be replicated at Carnegie (or other) libraries around the country. The project has already won the New York City Arts Commission's "Excellence in Design" award and received funding and support from some of the City's most notable private foundations.

The Society's garden designers work with community groups and borough botanical gardens to implement the garden design and train those groups in the ongoing maintenance of the gardens. The funds raised by HSNY also include the design and installation of an automatic watering system to relieve what becomes a constant and labor-intensive task. Garden designs may include an area for reading and reading aloud. Where no funding is available, GreenBranches will design and install window boxes.

In partnership with New York City's four botanical gardens, HSNY provides tools and training for tasks conducted by volunteer gardeners who range in age from four to 75. Gardening tasks are assigned according to age: Young children assist with plantings. Adolescents assist in the actual garden installations, dig holes for shrubs and small trees, plant perennials, mulch, do some deadheading, trim grass, and care for and clean the tools. Adults handle serious pruning and more laborious installation. They may get involved in garden design and garden-related crafts; others get involved in construction, hardscaping, and labor.

According to HSNY president Anthony R. Smith, these gardens offer local green space to neighborhood residents, often where there is no park at all within the reach of the young and the elderly. "The gardens foster pride and accomplishment," he says. — *Gabrielle Belson Rattner*



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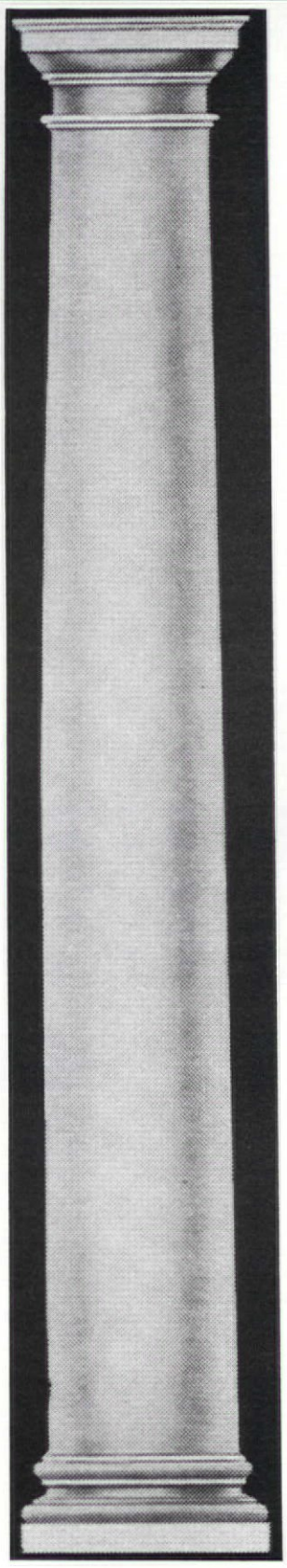
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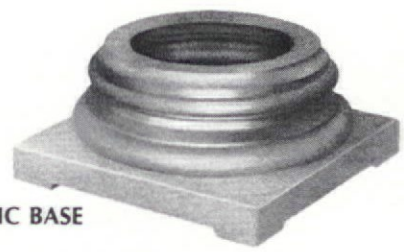


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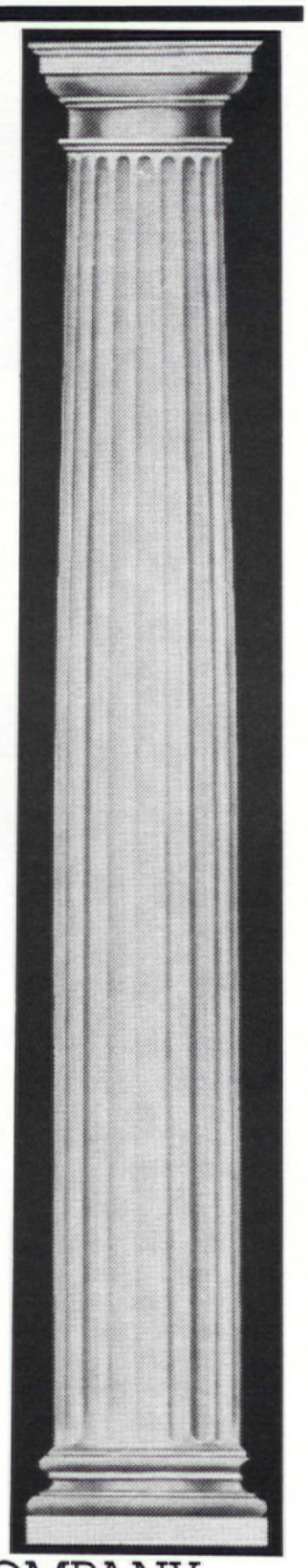
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Buyer's Guide for Landscapes, Streetscapes & Gardens

In the 86 pages that comprise this Landscapes section, you'll find detailed information on 289 suppliers of products and services for the creation of traditionally styled Landscapes, Streetscapes, and Gardens. In this, our 6th annual report in this fast-changing area, the Editors have compiled the largest Buyer's Guide ever assembled for builders and designers of traditional landscapes. This Buyer's Guide is divided into 4 major sections: (1) ***ALPHABETICAL PRODUCT INDEX***, pp. 144-158, in which the products and services of the 289 listed companies are broken down into 105 product categories; (2) ***SUPPLIER SOURCELIST***, pp. 160-172, which contains a capsule description and complete contact information for each company; (3) ***PHOTO PORTFOLIO***, pp. 174-200, which provides a visual sampling of the incredible array of landscape products available to today's designer; (4) ***RELATED PRODUCT ADVERTISING***, which runs throughout these 86 pages. You'll find that this Buyer's Guide is an amazing and comprehensive survey of the world of landscape products today.

THE INDEX

AERATORS

(See the Waterfalls, Fountains & Water Garden SourceList on pp. 131-133)

ARBORS

Aardvark Antiques
Archaic
Artist in Iron
Bamboo & Rattan Works, Inc.
Bamboo Fencer
Beautiful Homes Supply
Blake Industries
Bosmere, Inc.
Bow House/BowBends
Brattle Works
Brazos International
Bufftech
Country Estate Fence
Dalton Pavilions, Inc.
DeAngelis Iron Work
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Garden Arches
Garden Art International
Kinsman Co.
Lake Shore Specialties
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Mel Northey Co.
Milestone, Inc.
Mills & Co.
Mueller Ornamental Iron Works
Sitecraft, Inc.
Sycamore Creek
Tombee Enterprises, Ltd.
Walpole Woodworkers
Wayside Fence Co.
Wiemann Ironworks

ARMILLARY SPHERES

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Florentine Craftsmen
Graney & Associates Metal Design
Lisa Kaslow, Inc.
Lynch & Sons, Inc.
Shibumi Trading

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Mueller Ornamental Iron Works
Safari Thatch & Bamboo
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Sierra Architectural Cast Stone
Steptoe & Wife Antiques, Ltd.
Stone Legends
Tennessee Fabricating Co.
Texas Metal Industries, Inc.
Third Coast Imports
Tombee Enterprises, Ltd.
White Oak Forge, Ltd.
Wiemann Ironworks
Worthington Group

BANDSTANDS

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DeAngelis Iron Work
Historical Arts & Casting
Vixen Hill Gazebos

BELLS & CARILLONS

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BENCHES, Garden & Street

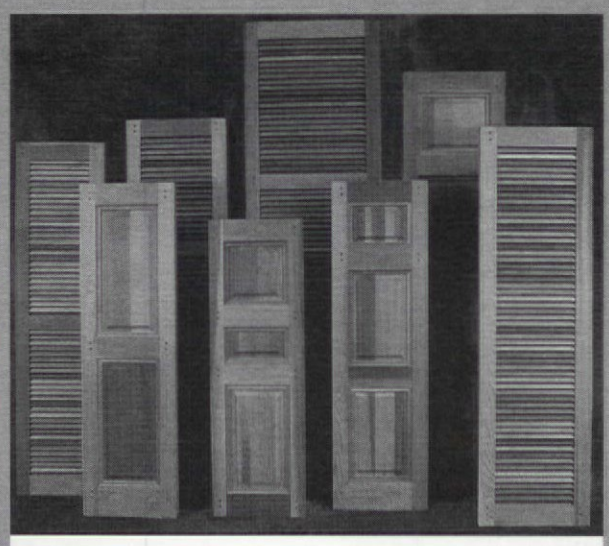
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Am-Dia, Inc.
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For full contact information on these companies, consult the SourceList on pp. 160-172.

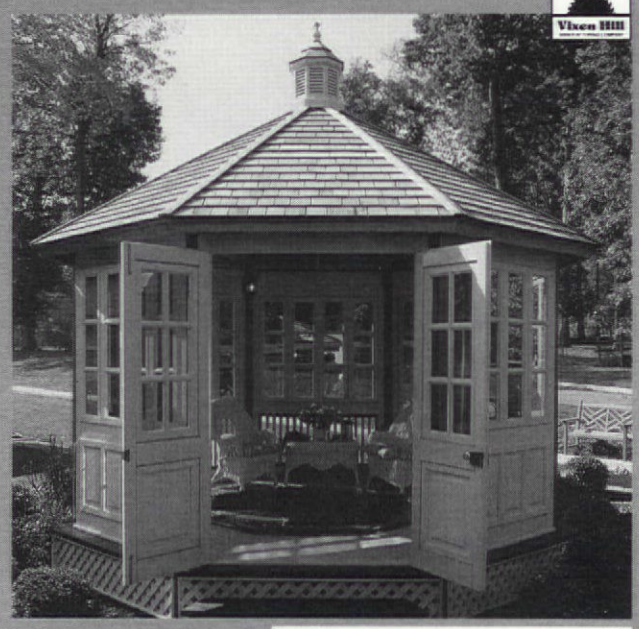
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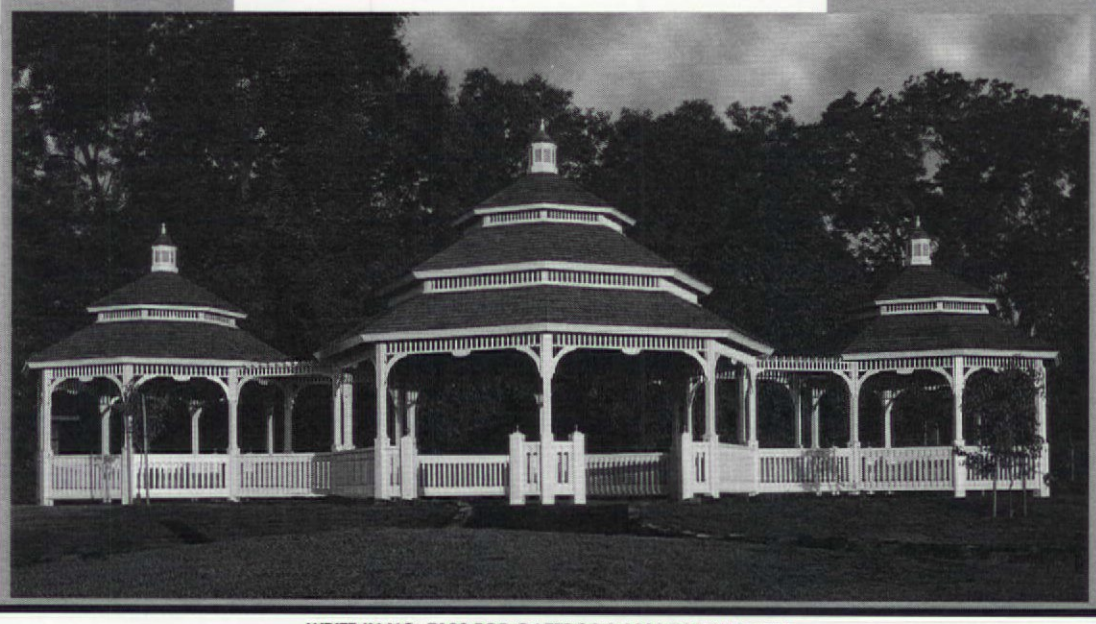
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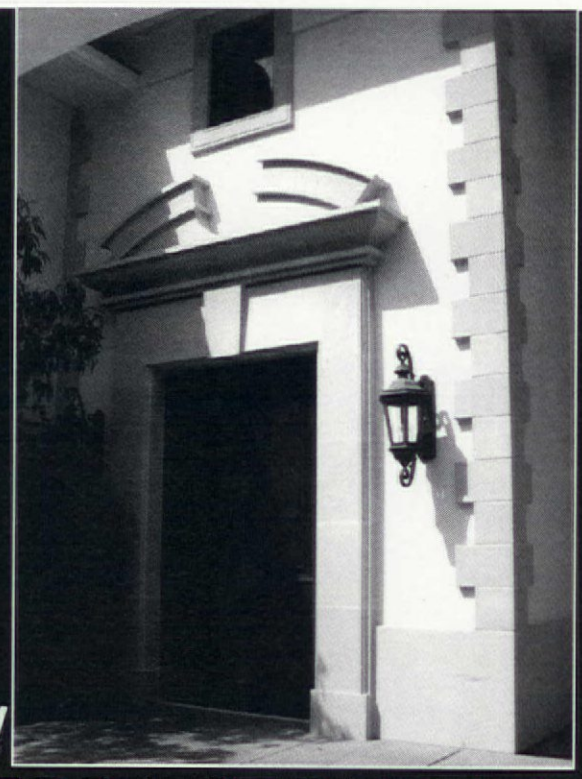
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(See the Specialty Brick SourceList on page 20)

BRIDGES, Foot & Light Vehicle

(See also the Pedestrian Bridges SourceList on page 122)

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BRIDGES, Ornamental

(See also the Pedestrian Bridges SourceList on page 122)

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CLOCKS, Tower

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Brazos International
Chimney Pot Shoppe (MBE)
Endless Mountain Stone Co.
Haddonstone (USA), Ltd.
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Access Control Technologies
Allen-Robbins Architectural Metals
Am-Dia, Inc.
American Technocrete
Architectural Products by Outwater
Artist in Iron
Bamboo & Rattan Works, Inc.

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Flex-Fence Manufacturing
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Schwartz's Forge & Metalworks, Inc.
Sitecraft, Inc.
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Stewart Iron Works Co.
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White Oak Forge, Ltd.
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Architectural Products by Outwater
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Beautiful Homes Supply
Boston Turning Works
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FOUNTAIN CONTROLS & PUMPS

(See also the Waterfalls, Fountains & Water Gardens SourceList on pp. 131-133)

Kansas City Art Statuary
Sandifer Sculpture

FOUNTAIN RESTORATION

(See also the Waterfalls, Fountains & Water Gardens SourceList on pp. 131-133)

Designs in Tile
Lunaform
Marshall Gold Leaf Studios
Wiemann Ironworks

FOUNTAINS, DRINKING

(See also the Waterfalls, Fountains & Water Gardens SourceList on pp. 131-133)

Designs in Tile
Doty & Sons Concrete Products

FOUNTAINS, Garden, Street & Public

(See also the Waterfalls, Fountains & Water Gardens SourceList on pp. 131-133)

Aardvark Antiques
Allen-Robbins Architectural Metals
Andy Thornton Architectural Antiques Ltd.
Architectural Iron Designs
B&H Art in Architecture, Ltd.
Blake Industries
Bosmere, Inc.
Copperworks of Don Miller
Designs in Tile
Elegant Accents West
Garden Antiquities
Kansas City Art Statuary
Lou Paradou de Provence
Lunaform
Lynch & Sons, Inc.
Milestone, Inc.
Paragon Gardens
Ribeiro Sculpture
Ryden Arts, Ltd.
Sandifer Sculpture
Seibert & Rice, Inc.
Shibumi Trading
Texas Metal Industries, Inc.
Wright Co., John

FURNITURE, Garden

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Allen-Robbins Architectural Metals
Am-Dia, Inc.
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Bamboo Fencer
Barlow Tyrie, Inc.
Braun & Co., D.M.
Brazos International
Country Casual
Elegant Accents West
Fine Architectural Metalsmiths
Garden Antiquities
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Sandifer Sculpture
Sylva Designs LLC
Tennessee Fabricating Co.
Texas Metal Industries, Inc.
Tombee Enterprises, Ltd.
Vermont Outdoor Furniture
Walpole Woodworkers
Wesnic/Hines III
Wiemann Ironworks
Wood Country
Wright Co., John

FURNITURE, Porch

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Brazos International
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Coe Studios, Inc.
Country Casual
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James, Ned — Architectural Metalworks
Jefferson Mack Metal, Inc.
Ken Coat, Inc.
Keystone Ridge Designs
Logos & Legacies, Inc.
Lynch & Sons, Inc.
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Palecek
Sandifer Sculpture
Stewart Iron Works Co.
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Tombee Enterprises, Ltd.
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Wright Co., John

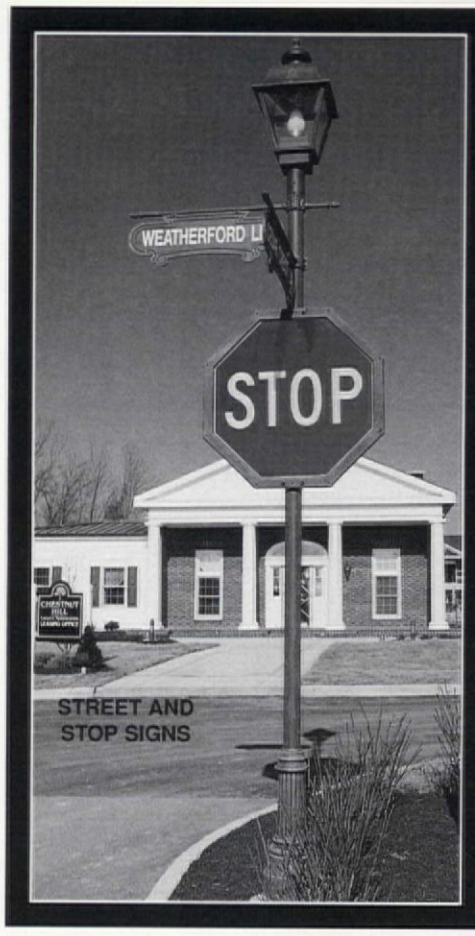
FURNITURE, Streetscape

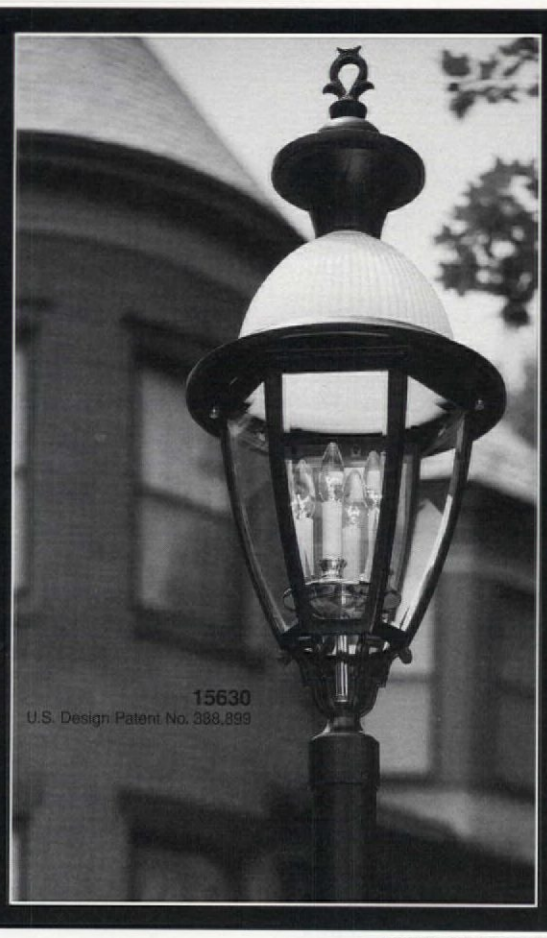
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Doty & Sons Concrete Products
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Wright Co., John

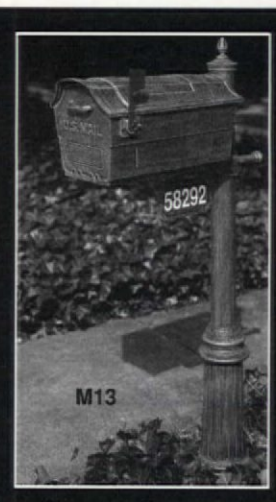
GARDEN ORNAMENT

Aardvark Antiques
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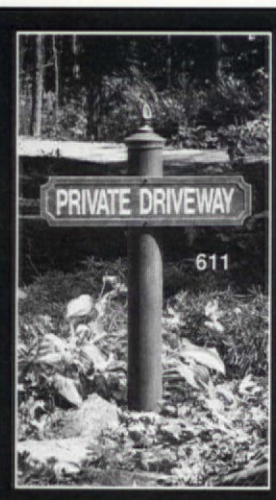
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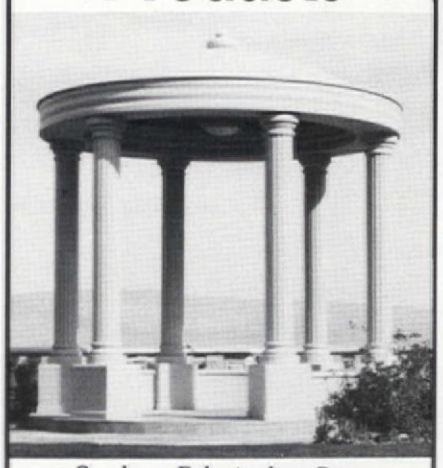
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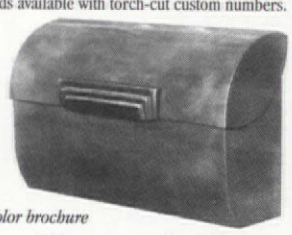
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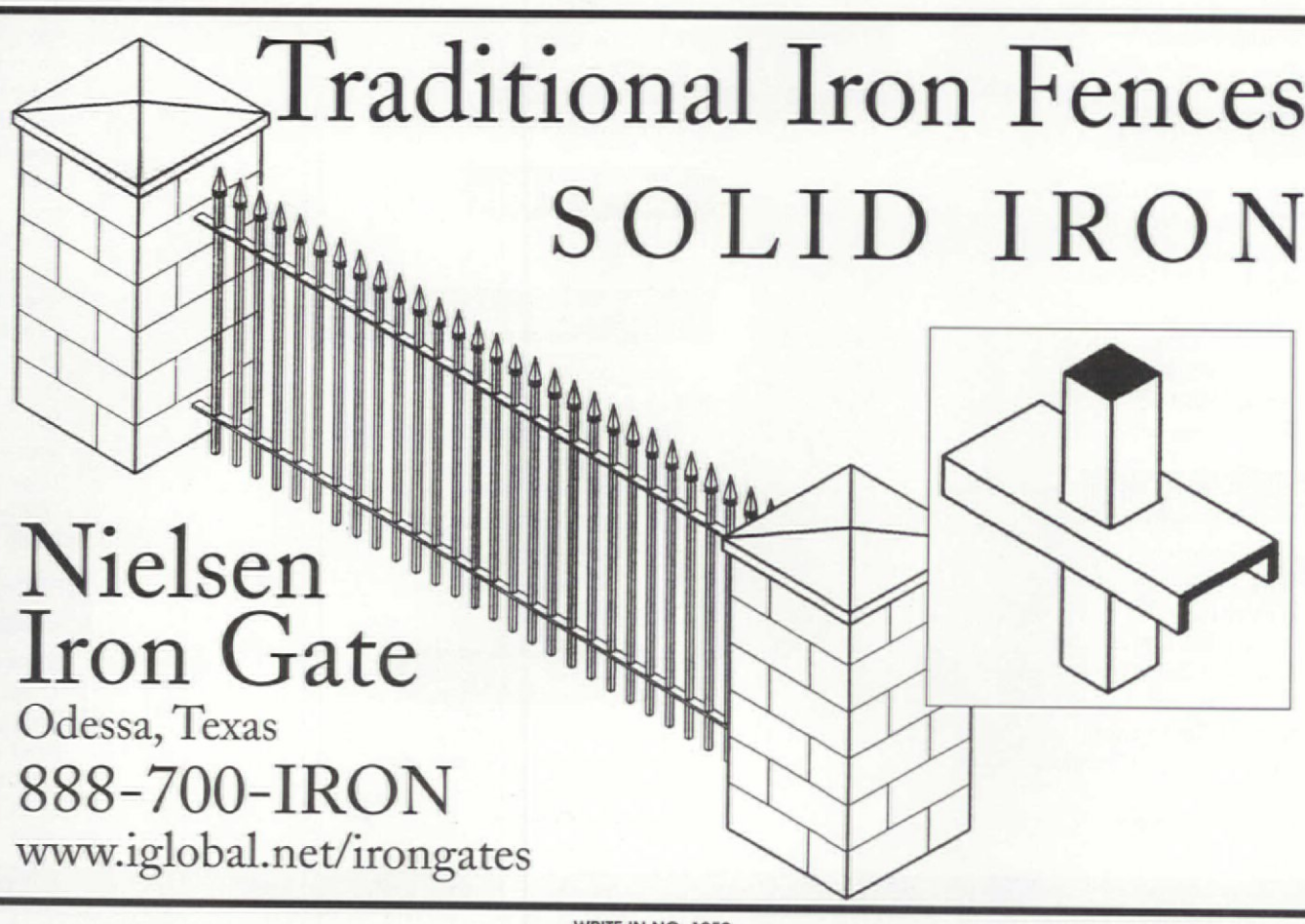


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Renaissance Companies
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Jefferson Mack Metal, Inc.
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Mountain Moose Design
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Urban Archaeology

LIGHTING, Porch

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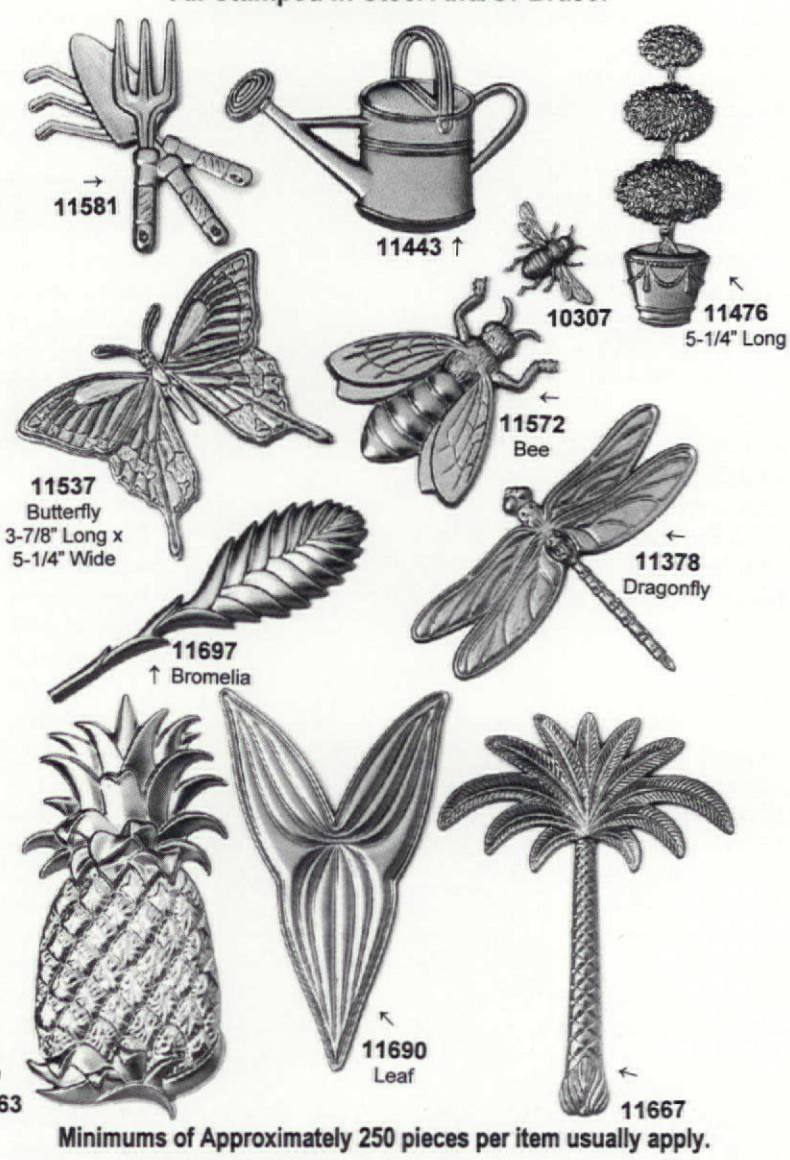
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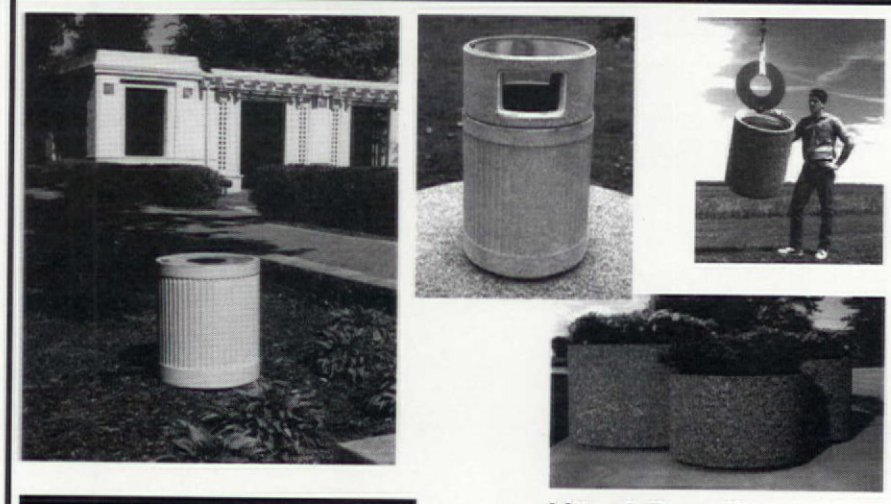
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Mountain Moose Design
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Rejuvenation Lamp & Fixture Co.
Roy Electric Co.
St. Louis Antique Lighting
Sternberg Vintage Lighting
Stewart Iron Works Co.
Tennessee Fabricating Co.
Urban Archaeology

LIGHTING, Street

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Architectural Iron Designs
Ball & Ball Lighting
Blake Industries
Brandon Industries, Inc.
Charleston Lanterns
Copper Sculptures
Crosswinds International
Dahlhaus Distributors
Dynamic Lighting, Inc.
Hanover Lantern
Herwig Lighting
Hinkley Lighting
Historical Arts & Casting, Inc.
Keystone Ridge Designs
MagniFlood, Inc.
Mel Northey Co.
Newstamp Lighting Co.
New York Gas Lighting Co.
Primelite
Robinson Iron Corp.
Roy Electric Co.
Ryther-Purdy Lumber Co.
Sentry Electric Corporation
Sternberg Vintage Lighting
Stewart Iron Works Co.
Urban Archaeology

LIGHTING, Underwater

(See the Waterfalls, Fountains & Water Gardens SourceList on pp. 131-133)

LUMINAIRES

Brandon Industries, Inc.
Dynamic Lighting, Inc.
Hanover Lantern
Herwig Lighting
Kichler Landscape Lighting
Mel Northey Co.
Robinson Iron Corp.
Sentry Electric Corporation
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Architectural Products by Outwater
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Blake Industries
Brandon Industries, Inc.
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Copper Sculptures
Crescent City Iron Supply, Inc.
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Custom Home Accessories
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Graney & Associates Metal Design
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Historical Arts & Casting, Inc.
Imperial Mailbox Systems
James, Ned — Architectural Metalworks
Jefferson Mack Metal, Inc.
Mel Northey Co.
Mountain Moose Design
Robinson Iron Corp.
Stewart Iron Works Co.
Stone Legends
Tennessee Fabricating Co.
Texas Metal Industries, Inc.
Walpole Woodworkers
Wiemann Ironworks
Wright Co., John

METALWORK, Cast

Aardvark Antiques
Allen-Robbins Architectural Metals
Alloy Castings Co.
Architectural Features/Charles Madden
Architectural Iron Designs
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Brass Baron
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Brazos International
Crescent City Iron Supply, Inc.
DeAngelis Iron Work
Elegant Accents West
Florentine Craftsmen
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Metalmorphosis Studios
Morrow Company
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Schiff Architectural Detail
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Tennessee Fabricating Co.
Texas Metal Industries, Inc.

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Access Control Technologies
Architectural Iron Designs
Architectural Products by Outwater
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Ball & Ball Lighting
Bill's Custom Metal Fabrications, Inc.
Brazos International
Broken Anvil Forge
Coe Studios, Inc.
DeAngelis Iron Work
Elegant Accents West
Fine Architectural Metalsmiths
Graney & Associates Metal Design
Hughes Fine Artsmithing
James, Ned — Architectural Metalworks
Jefferson Mack Metal, Inc.
King Supply Co.
Lisa Kaslow, Inc.
Lynch & Sons, Inc.
Marshall Gold Leaf Studios
Metalmorphosis Studios
Mountain Moose Design
Mueller Ornamental Iron Works
Nielsen Iron Gate
Old World Iron, Inc.
Schiff Architectural Detail
Schwartz's Forge & Metalworks, Inc.
Stewart Iron Works Co.
Tennessee Fabricating Co.
Texas Metal Industries
White Oak Forge, Ltd.
Wiemann Ironworks

MURALS, Painted

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Marshall Gold Leaf Studios
Peinture Decorative

MURALS, Relief

Architectural Features/Charles Madden
Marshall Gold Leaf Studios
Terra Designs Tileworks
Trikeenan Tileworks

ORNAMENT, Carved Stone

(see the Stone Carving Sourcelist on pp. 14-16)

Aardvark Antiques
Andy Thornton Architectural Antiques Ltd.
B&H Art in Architecture, Ltd.
Cantera Especial
Elegant Accents West
Garden Art International
Limestone Concept
Maine Millstones
Marshall Gold Leaf Studios
Ribeiro Sculpture
Shibumi Trading
Stone Forest
Third Coast Imports

ORNAMENT, Cast Stone & Other Materials

A&M Victorian Decorations, Inc.
Aardvark Antiques
American Technocrete
Architectural Pottery
Ark Concrete Specialties
Ball Consulting
Brazos International
Chiodo Entertainment
Durastone
Edon Corp.
Florentine Craftsmen
Garden Art International
Goodwin International
Haddonstone (USA), Ltd.
Kansas City Art Statuary
Lunaform
Lynch & Sons, Inc.
Marblecast Statue Co.
Marshall Gold Leaf Studios
Milestone, Inc.
Moonlight Molds, Inc.
New England Garden Ornaments
Nichols Bros. Stoneworks, Ltd.
Paragon Gardens
Sierra Architectural Cast Stone
Stone Legends
Wright Co., John

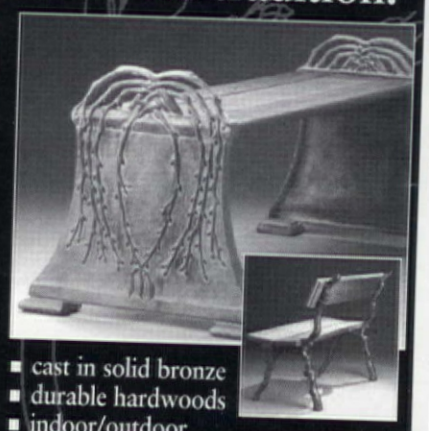
ORNAMENT, Metal

Aardvark Antiques
Access Control Technologies
Allen-Robbins Architectural Metals
Architectural Iron Designs
Architectural Products by Outwater
Artist in Iron
Bill's Custom Metal Fabrications, Inc.
Braun, J.G. Co.
Coe Studios, Inc.
Conant Custom Brass, Inc.
CopperCraft, Inc.
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Elegant Accents West
Flynn Signs & Graphics, Inc.
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Lake Shore Industries
Liberty Ornamental Products
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For full contact information on these companies, consult the SourceList on pp. 160-172.

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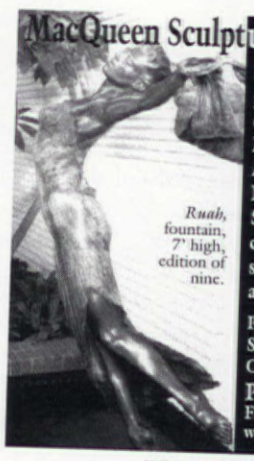
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Ribeiro Sculpture
Robinson Iron Corp.
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Steptoe & Wife Antiques, Ltd.
Tennessee Fabricating Co.
Urban Archaeology
Vulcan Supply Corp.
Wiemann Ironworks
Wright Co., John

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Goodwin International
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Polytek Development Corp.
Smooth-On, Inc.
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Endless Mountain Stone Co.
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Limestone Concept
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Mortex Mfg. Co.
Porphyry USA, Inc.
Robinson Flagstone
Roof Tile & Slate
Rossi USA Corporation
Shibumi Trading
Sierra Architectural Cast Stone
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Dalton Pavilions, Inc.
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Lake Shore Specialties
Lisa Kaslow, Inc.
Milestone, Inc.
Mills & Co.
Mueller Ornamental Iron Works
Sitecraft, Inc.
Tombee Enterprises, Ltd.
Wayside Fence Co.

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Barrango, Inc.
Best Litter Receptacles, Inc.
Blake Industries
Bosmere, Inc.
Brattle Works
Brazos International
Casa de Cantera/House of Stone
Chimney Pot Shoppe (MBE)
Crescent City Iron Supply, Inc.
Doty & Sons Concrete Products
DuMor, Inc.
Elegant Accents West
Foothill Pottery
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Garden Statuary & Fountains
Goodwin International
Haddonstone (USA), Ltd.
Kansas City Art Statuary
Ken Coat, Inc.
Keystone Ridge Designs
King Supply Co.
Kinsman Co.
Lou Paradou de Provence
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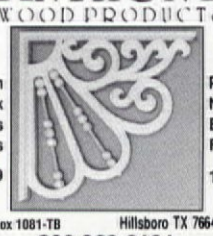


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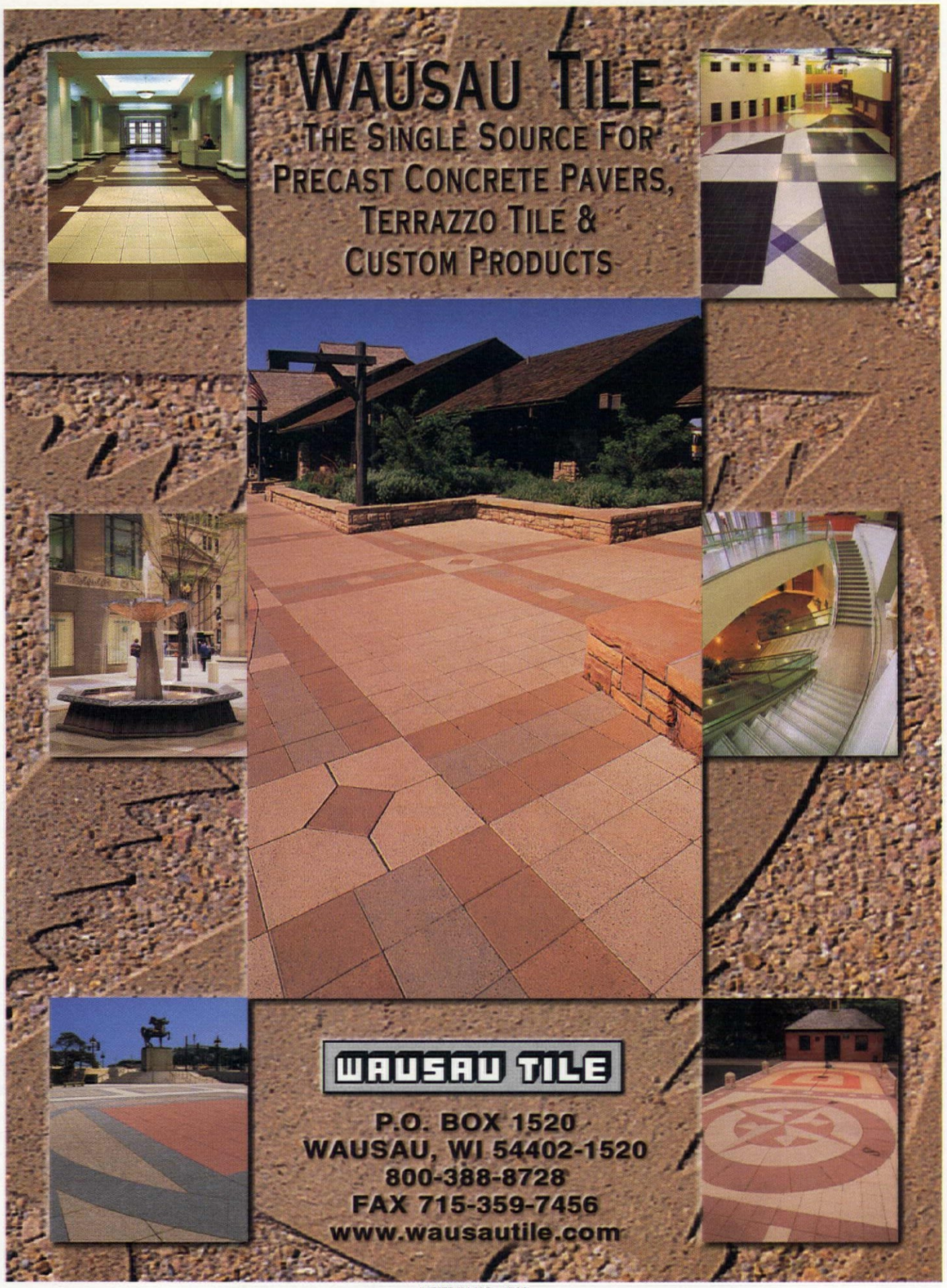


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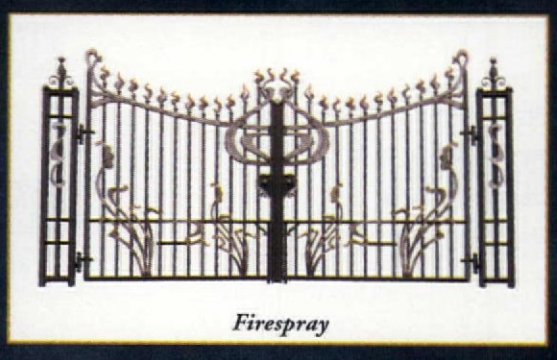
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Copper House
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Crescent City Iron Supply, Inc.
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Herwig Lighting
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Keystone Ridge Designs
King Supply Co.
Lake Shore Industries
MagniFlood, Inc.
Mel Northey Co.
Primelite
Renaissance Companies
Robinson Iron Corp.
Ryther-Purdy Lumber Co.
Sentry Electric Corp.
Sternberg Vintage Lighting
Texas Metal Industries, Inc.

POND LINERS

(See the Waterfalls, Fountains & Water Gardens SourceList on pp. 131-133)

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(See also the Waterfalls, Fountains & Water Gardens SourceList on pp. 131-133)

Florentine Craftsmen
Haddonstone (USA), Ltd.
Lynch & Sons, Inc.
Mortex Mfg. Co.

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Architectural Iron Designs
Architectural Products by Outwater
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Bamboo Fencer
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Brazos International
Broken Anvil Forge
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Graney & Associates Metal Design
Green Mountain Gate Co.
James, Ned — Architectural Metalworks
Jefferson Mack Metal, Inc.
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Lisa Kaslow, Inc.
Metalmorphosis Studios
Morrow Company
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Old World Iron, Inc.
Ornamental Steel Designs, Inc.
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Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques, Ltd.
Stewart Iron Works Co.
Tennessee Fabricating Co.
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White Oak Forge, Ltd.
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Decra-Loc Paving Stone Products, Inc.
Durastone
Endless Mountain Stone Co.
Rapid Building Systems
Shibumi Trading

SCULPTURE, Custom

(See also the Stone Carving SourceList on page 14-16)

Aardvark Antiques
Archer Sculpture
Architectural Features/Charles Madden
B&H Art in Architecture, Ltd.
Casa de Cantera, House of Stone
Chiodo Entertainment
Edon Corp.
Figurative Art Studio
Fine Architectural Metalsmiths
Gareth Curtiss, Sculptor
Garvey Studios
Hughes Fine Artsmithing
Limestone Concept
Lisa Kaslow, Inc.
Lunaform
MacQueen Sculpture & Fine Arts
Marblecast Statue Co.
Marshall Gold Leaf Studios
Max-Cast
Modern Art Foundry
Moonlight Molds, Inc.
Ribeiro Sculpture
Rossato Giovanni
Royalston Arts Foundry
Ryden Arts, Ltd.
Shibumi Trading
Tombee Enterprises, Ltd.
Tuck Langland, Sculptor
Weiss Sculpture
Wiemann Ironworks

SCULPTURE, Existing Catalog

Aardvark Antiques
Brass Baron
Figurative Art Studio
Florentine Craftsmen
Garden Antiquities
Garden Art International
Garden Statuary & Fountains
Haddonstone (USA), Ltd.
Lisa Kaslow, Inc.
Lynch & Sons, Inc.
Marblecast Statue Co.
Modern Art Foundry
New England Garden Ornaments
Paragon Gardens
Rossato Giovanni/Vicenza Stone Sculpture
Royalston Arts Foundry
Shibumi Trading
Tuck Langland, Sculptor

SCULPTURE RESTORATION

(See also the Stone Carving SourceList on pp. 14-16)

B&H Art in Architecture, Inc.
Figurative Art Studio
Int'l Fine Art Conservation Studios
Marshall Gold Leaf Studios
Modern Art Foundry
Ribeiro Sculpture
Royalston Arts Foundry

SHELTER SYSTEMS, Bus Stops, Etc.

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Lacor/Streetscape
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Gemini, Inc.
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Historical Arts & Casting, Inc.
Imperial Mailbox Systems
Innerface Sign Systems, Inc.
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Lake Shore Industries
Lynch & Sons, Inc.
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Mel Northey
Nichols Bros. Stoneworks, Ltd.
Ribeiro Sculpture
Robinson Iron Corp.
Schiff Architectural Detail
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Stone Legends
Terra Designs Tileworks
Tile Source, Inc.
Wausau Tile, Inc.
Written in Stone

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Graney & Associates Metal Design
Historical Arts & Casting, Inc.
Jefferson Mack Metal, Inc.
King Supply Co.
Metalmorphosis Studios
Ornamental Metal Institute of N.Y.
Robinson Iron Corp.
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques, Ltd.
Stewart Iron Works Co.
Tennessee Fabricating Co.
Texas Metal Industries

STAIRS, Cast Stone

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Nichols Bros. Stoneworks, Ltd.
Sierra Architectural Cast Stone
Stone Legends

STONE, Artificial Formations

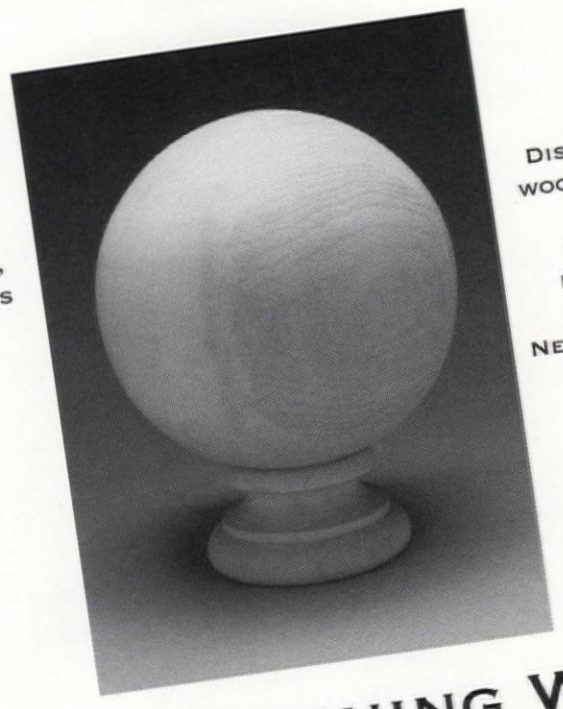
Palecek
Tropic Top/Symbold

STONE, Boulders

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Ribeiro Sculpture

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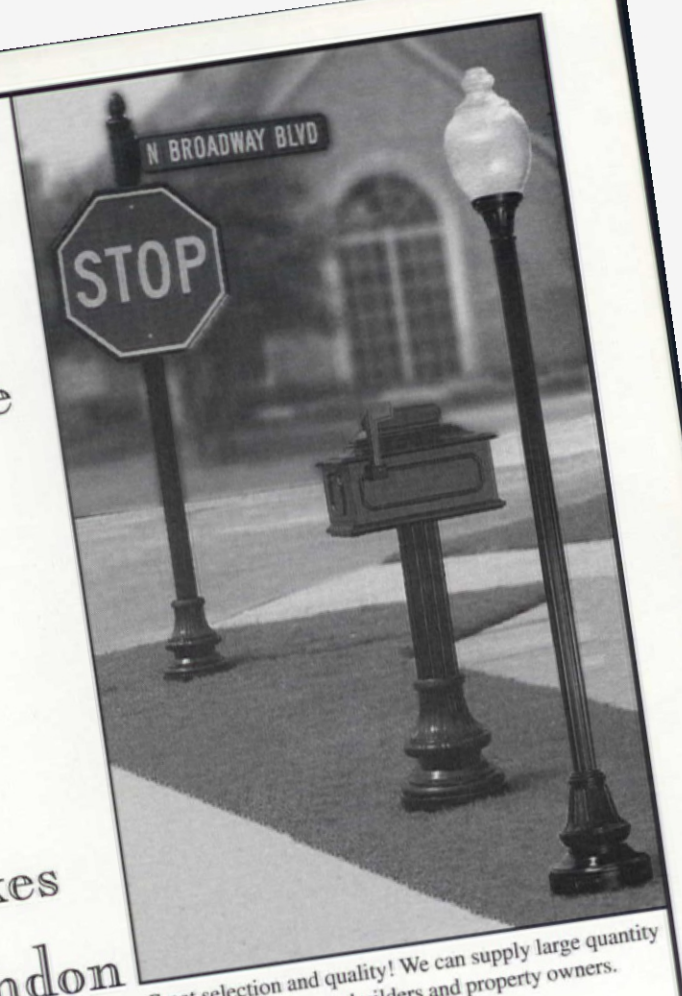
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(See also the Stone Carving Source-List on pp. 14-16)

Aardvark Antiques
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Aardvark Antiques
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Champlain Stone, Ltd.
Endless Mountain Stone Co.

STONE, Fieldstone

Champlain Stone, Ltd.
Endless Mountain Stone Co.

STONE, Flagstone

Champlain Stone, Ltd.
Endless Mountain Stone Co.

STONE, Natural

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Cantera Especial
Champlain Stone, Ltd.
Endless Mountain Stone Co.
Limestone Concept
Porphyry USA, Inc.
Robinson Flagstone
Rossi USA Corporation
Shibumi Trading
Third Coast Imports

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Garden Art International
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La Haye Bronze
Lynch & Sons, Inc.
Smith-Cornell Impressions
Stone Forest
Wright Co., John

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Safari Thatch & Bamboo
Tropic Top/Symbold

THATCH, Natural

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Bamboo Fencer
Safari Thatch & Bamboo

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Terra Designs Tileworks
Urban Archaeology

TILE, Paving

Designs in Tile
Metropolitan Ceramics
Wausau Tile, Inc.

TILE, Pool & Fountain

Designs in Tile
Metropolitan Ceramics
Terra Designs Tileworks

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Lynch & Sons, Inc.
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Ironsmith, Inc.
Ken Coat, Inc.
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Lacor/Streetscape
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Pepper, Peter, Products, Inc.
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DeAngelis Iron Work
DuMor, Inc.
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Ironsmith, Inc.
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Broken Anvil Forge
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Garden Arches
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Mills & Co.
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Tropic Top/Symbold
Wayside Fence Co.

WATERFALLS

(See also the Waterfalls, Fountains & Water Gardens SourceList on pp. 131-133)

Copperworks of Don Miller

WEATHERVANES

Aardvark Antiques
Allen Cupolas
Am-Dia, Inc.
Architectural Iron Designs
Bill's Custom Metal Fabrications, Inc.
Broken Anvil Forge
Conant Custom Brass
Copper House
CopperCraft, Inc.
Custom Home Accessories
Denninger Weather Vanes & Finials
Eder Flagpole
Florentine Craftsmen
Graney & Assoc. Metal Design
Heather & Little, Ltd.
Lynch & Sons, Inc.
Marshall Gold Leaf Studios
Metalmorphosis Studios
NIKO Contracting Co.
Schwartz's Forge & Metalworks, Inc.
Vulcan Supply Corp.
Wiemann Ironworks

WOOD DECKING

Beautiful Homes Supply
Cedar Corps.

WOODWORK, Exterior

Anthony Wood Products, Inc.
Architectural Products by Outwater
Beautiful Homes Supply
Bow House/BowBends
Brattle Works
Cedar Corps.
Cumberland Woodcraft Co.
Fagan Design & Fabrication, Inc.
Kronenberger & Sons Restoration
Mills & Co.
Tombee Enterprises, Ltd.
Victoriana East
Walpole Woodworkers ■

For full contact information on these companies, consult the SourceList on pp. 160-172.

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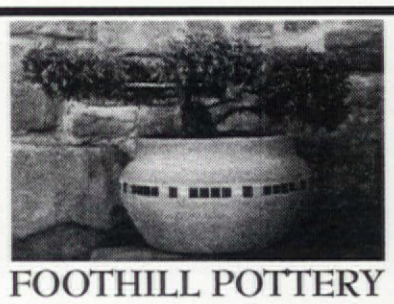


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TRADITIONAL BUILDING'S *SourceList for*
Landscape, Streetscape & Garden Products

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature
A&M Victorian Decorations, Inc. 2411 Chico Ave., Dept. TB South El Monte, CA 91733 626-575-0693; Fax: 626-575-1781	Manufactures many architectural elements in either gypsum or precast concrete: columns, molding, mantels, balustrades, wall caps, pavers, quoins, stair treads, planters, fountains, and gazebos; custom designs and finishes.	Free Write in No. 7470
Aardvark Antiques 475 Thames St., Dept. TB Newport, RI 02840 800-446-1052; Fax: 401-849-1591	Specializing in large and unusual architectural pieces, company offers grand iron gates and fencing, granite posts, street lighting & clocks, mantels. Also bronze, marble, and stone garden urns, fountains, statuary.	Catalog $75 reimbursed with purchase Write in No. 718
Access Control Technologies P.O. Box 1850, Dept. TB Fairburn, GA 30213 770-306-2866; Fax: 770-306-8500	Wholesale systems integrator and design consultant for security systems, gate operators, bus and smoking shelters, access control systems, CCTV, turnstiles, and automatic vehicle-identification systems.	Free
Acme Awning Company 435 Van Nest Ave., Dept. TB Bronx, NY 10460 718-409-1881; Fax: 718-824-3571	Manufacturer of custom-made awnings, retractable and welded-frame.	Free
Allen Cupolas 1520 Whitehall Rd., Dept. TB Norristown, PA 19403 610-584-8100; Fax: 610-584-5226	Complete selection of cupolas from red cedar, redwood, poplar, or primered white pine; 4-, 6-, or 8-sided wood or metal cupolas with pagoda, bell, or hip roofs in copper, brass, or aluminum; can be wired for lights.	Free Write in No. 790
Allen-Robbins Architectural Metals, Inc. P.O. Box 1210, Dept. TB Talladega, AL 35161 800-204-3858; Fax: 256-234-4324	Custom castings, both new and replications of historical styles; available in cast and ductile iron and alloys, including aluminum and bronze.	Free Write in No. 1005
Alloy Casting Co. 3900 Peachtree Rd., Dept. TB Mesquite, TX 75180 800-527-1318; Fax: 972-557-4727	Ornamental aluminum castings, including cresting, grilles, benches, furnishings, and sculpted Victorian pickets. Benches are made of wood and rustproof aluminum. Custom designs to feature company logo. Over 1300 stock designs. Many alloys poured.	Free Write in No. 4050
Alloy Castings Co. P.O. Box 473, Dept. TB East Bridgewater, MA 02333 800-421-3882; Fax: 508-378-1240	Cast-aluminum products: decorative poles, traffic bases, fire-alarm pedestals. Also, historical reproductions and custom castings.	Free Write in No. 2711
Am-Dia, Inc. 16960 State Rd., 12 East, Dept. TB Findlay, OH 45840 800-483-7105; Fax: 419-424-1822	Cast-aluminum fountains, birdbaths, Victorian-style furniture, and street lighting. Also, antique furnishings and patio furniture.	Free Write in No. 95
American Slate Co. 1889 Mt. Diablo Blvd., Dept. TB Walnut Creek, CA 94596 800-553-5611; Fax: 925-977-4885	Source of a comprehensive range of quarry-direct slate for roofing and architectural applications. Nationwide shipping.	Free Write in No. 2723
American Technocrete Corp. 12358 Ventura Blvd., Ste. 606, Dept. TB Studio City, CA 91604 800-624-9255; Fax: 818-990-3382	"Woodcrete," "Brickcrete," and "Fencestone" are textured precast concrete walls that look like wood, used brick, and stacked stone.	Free Write in No. 2781
Andy Thornton Architectural Antiques, Ltd. Victoria Mills, Stainland Rd., Greetland Halifax, W.Yorkshire ENGLAND HX4 8AD +44-0-1422-377314; Fax: 44-0-1422-310372	Vast selection of landscaping products via mail order and website (www.ataa.co.uk). Ornate gazebos, railing, paneling, and colonnade systems. Litter bins, urns, planters, decorative clocks, benches, gates, fountains, street lighting, and marble statuary.	Free Write in No. 2736
Anthony Wood Products, Inc. P.O. Box 1081, Dept. TB Hillsboro, TX 76645 800-969-2181; Fax: 254-582-7620	Complete line of Victorian gingerbread, porch and newel posts, balusters, finials, fretwork, brackets, corbels, and gable trim.	Free Write in No. 14
Archer Sculpture 275 West, 400 North, Dept. TB Salt Lake City, UT 84103 800-785-6531; Fax: 801-328-9150	Specialist in sculpting the human form in freestanding or bas-relief formats; from small interior pieces to monumental works.	Free Write in No. 1076
Architectural Facades Unlimited 1990 Stone Ave., Dept. TB San Jose, CA 95125 408-298-2758; Fax: 408-297-8014	Interior/exterior precast architectural ornament. On-site, full-service drawings, patterning, moldmaking, casting of columns, balustrades, cornices, mantels, & fountains. Cement, plaster, GFRC, GFRG; available in 15 standard colors.	Free Write in No. 1470
Architectural Features/Charles Madden 1245 E. Butler Pike, Dept. TB Maple Glen, PA 19002 215-646-1599; Fax: 215-643-7272	National and international art creations for government, institutions; Public Art & liturgical projects; works in mosaic, art glass, bronze, marble, and tapestry; fully dimensional sculptures and mural projects a specialty.	Free Write in No. 902
Architectural Iron Designs, Inc. 167 Dey St., Dept. TB Jersey City, NJ 07306 800-784-7444; Fax: 201-222-7767	Distributes a large selection of high-quality, hot-forged steel components for gates, fences, railings, balconies, grilles, furniture, and decorative accessories. Exclusive distributor for B. Rourke & Co.	Free Write in No. 7950
Architectural Pottery 15161 Van Buren, Dept. TB Midway City, CA 92655 888-ARCH-POT; Fax: 714-898-5109	Importer of Italian hand-carved sandstone, English-style cast stone, handmade Italian and Greek pottery, and the company's own fiber-crete (FGRC).	Free Write in No. 20
Architectural Products by Outwater P.O. Box 347, Dept. TB Wood-Ridge, NJ 07075 800-835-4400; Fax: 800-888-3315	Supplier of over 35,000 ready-to-ship standard & innovative building-component product essentials in numerous categories, including Interior/Exterior Architectural Millwork, Columns, Decorative Moldings, Trim, Hardware, Lighting, and more.	Free Write in No. 1215
Ark Concrete Specialties 713 Lehman, Dept. TB Houston, TX 77018 800-705-7865; Fax: 713-695-2001	Architectural concrete and cast stone, including pier caps, balustrades, rails, columns, address blocks, wall caps, keystones, window sills. Also, hollow rocks and concrete rocks for walls. Custom concrete manufacturing available.	Free
Artcrete, Inc. 5812 Hwy. 494, Dept. TB Natchitoches, LA 71457 318-379-2000; Fax: 318-379-1000	Stencil Finished Concrete System creates brick, tile, slate, or stone patterns on concrete, using dry shake color hardener on cast-in-place (new) concrete and polymer-modified cement coatings on existing concrete.	Free Write in No. 2140
Artist in Iron P.O. Box 207, Dept. TB Liberty Corner, NJ 07938 732-560-8199; Fax: Same as phone	Blacksmith artist specializes in the design and production of custom forged bronze and wrought-iron masterpiece locks, hardware, accents, lighting, and architectural work; for high-end residential needs.	Free Write in No. 579
Authentic Designs 47A The Mill Rd., Dept. TB West Rupert, VT 05776 802-394-7713; Fax: 802-394-2422	Hand-crafted Early American and Colonial lighting fixtures in brass, copper, and Vermont maple. Interior and exterior, in standard sizes or custom orders. Custom gas-burning lighting.	Free Write in No. 60
B&H Art in Architecture, Ltd. 201 Allen St., #2C, Dept. TB New York, NY 10002 212-420-1584; Fax: 212-475-3489	Architecture, garden, and fine-art sculpture; design, can follow blueprint, photo, or existing model, live model; interior and exterior, any material and size.	Free Write in No. 1009

COMPANY	SPECIALTY	Literature
Ball & Ball Lighting and Hardware 463 W. Lincoln Hwy., Dept. TB Exton, PA 19341 610-363-7330; Fax: 610-363-7639	Large line of authentic historic lighting and lanterns, both interior and exterior; 18th, 19th, and early-20th centuries. Custom lighting a specialty.	Free Write in No. 7660 for lighting and No. 2930 for hardware
Bamboo & Rattan Works, Inc. 470 Oberlin Ave. S., Dept. TB Lakewood, NJ 08701 800-422-6266; Fax: 732-905-8386	Custom bamboo fencing, gates, and traditional Japanese water features, such as water spouts and deer chasers; half-round bamboo for water troughs. Also, mats and boards for wall coverings (slats, bark, cloth, etc.)	Free Write in No. 5830
Bamboo Fencer 179 Boylston St., Bldg. P, Dept. TB Jamaica Plain, MA 02130 617-524-6137; Fax: 617-524-6100	Bamboo products manufactured from sustainable groves planted as a tropical rain forest reclamation project, including fencing, gates, trellises, arbors, garden accessories, and outdoor furniture.	Free Write in No. 241
Banner Creations 1433 East Franklin Ave., Dept. TB Minneapolis, MN 55404 612-871-1015; Fax: 612-871-0058	Firm designs, manufactures, and installs custom and stock street banners and other kinds of flags, banners, and backdrops. Also, line of spring-arm street-banner brackets with a 20-year warranty.	Free
Barlow Tyrie, Inc. 1263 Glen Ave., Ste. 230, Dept. TB Moorestown, NJ 08057 800-451-7467; Fax: 609-273-9199	Solid, all-weather teakwood outdoor and garden furnishings; made in England, inventoried in U.S. for immediate shipment. Wide range of benches (4 to 8 ft.), planters, chairs, tables, and occasional pieces.	Free Write in No. 9540
Barrango, Inc. 360 Swift Ave., Ste. 1, Dept. TB South San Francisco, CA 94080 650-871-1931; Fax: 650-872-3107	Source of fiberglass columns, urns, and pedestals.	Free
Beachside Lighting 46-163 Malina Pl., Unit 106, Dept. TB Kaneohe, HI 96744 800-405-6732; Fax: 808-247-8836	Heavy-duty, corrosion-resistant, copper and brass, low-voltage landscape lighting for upper-end homes and/or near-ocean applications. Also, copper gas garden torches.	Free
Beautiful Homes Supply 225 Industrial Dr., Dept. TB Fredericksburg, VA 22408 800-761-9663; Fax: 540-710-7143	Supplier of fine woods featuring Pau Lope. Custom moldings and millwork including distinctive exterior hardwood T&G porch flooring. Exceptional imported woods for your most demanding customers.	Free
Best Litter Receptacles, Inc. P.O. Box 5038, Dept. TB Florence, SC 29502 800-526-1322; Fax: 843-669-7764	Maker of concrete or metal trash and ash/trash receptacles. Also, concrete benches; concrete planters in a variety of sizes and shapes.	Free
Bevolo Gas & Electric Lights 521 Conti St., Dept. TB New Orleans, LA 70130 504-522-9485; Fax: 504-522-5563	Hand-riveted, antique-copper, natural-gas, pro- pane, and electric fixtures for homes, commer- cial landscapes, and streetscapes; custom scaling and style proposal of your project available.	Free Write in No. 166
Bill's Custom Metal Fabrications, Inc. 127 Sullivan Lane, Dept. TB Westbury, NY 11590 516-333-3562; Fax: Same as phone	Makers of hand-forged ornamental ironwork, railings, furniture, fireplace doors, hardware, and candelabra.	Free Write in No. 1270
Blake Industries P.O. Box 155, Dept. TB Abington, MA 02351 781-337-8772; Fax: 781-335-3004	Manufactures and distributes site amenities, including fountains, cast-metal light fixtures, seating, clocks, benches, trash receptacles, bollards, and custom playground equipment.	Free Write in No. 2160
Blue Valley Industries, Inc. P.O. Box 205, Dept. TB Mexico, PA 17056 717-436-8266; Fax: 717-527-2696	Custom fabrication of site amenities, park and play equipment.	Free Write in No. 467
Bosmere, Inc. P.O. Box 363, Dept. TB Concord, NC 28026 888-784-1608; Fax: 704-784-1611	Complete line of garden products, including regular and self-watering hanging baskets, English hayracks, jardinieres, topiary baskets, wall baskets, 3-tier baskets, arches, and gazebos. Wire topiary frames.	Free
Boston Turning Works 120 Elm St., Dept. TB Watertown, MA 02172 617-924-4747; Fax: 617-924-4949	Manufactures a line of wooden finials for fences and exterior use, and custom-turned balusters, posts, newels, columns.	Free Call for information
Bow House/BowBends P.O. Box 900, Dept. TB Bolton, MA 01740 978-779-6464; Fax: 978-779-2272	Maker of exotic garden structures, including bridges, gazebos, arbors, follies, privies, pavilions, and more.	Call for information
Brandon Industries, Inc. 1601 W. Wilmeth Rd., Dept. TB McKinney, TX 75069 800-247-1274; Fax: 972-542-1015	Complete line of aluminum outdoor lighting and mailboxes, exterior post-mounted lanterns, and signage. Wide range of styles.	Free Write in No. 73
Brass Baron 10151 Pacific Mesa Blvd., #104, Dept. TB San Diego, CA 92121 800-536-0987; Fax: 800-536-0988	Solid-brass garden fountains and statuary, individually hand-cast by the lost-wax method; verdigris- or bronze-patina finishes.	Free Write in No. 200
Brass Light Gallery, Inc. 131 S. First St., Dept. TB Milwaukee, WI 53204 800-243-9595; Fax: 414-271-7755	Designer/manufacturer of interior & exterior lighting for residential & commercial use. Stock and custom fixtures. Traditional and contemporary, Arts & Crafts, Prairie School, European Country, Shingle, more.	Free
Brattle Works P.O. Box 380536, Dept. TB Cambridge, MA 02238 617-864-2110; Fax: 617-354-4246	Manufacturers of arbors, pergolas, fencing, gates, and planters. Complete catalog: www.brattleworks.com.	Free Write in No. 2766
Braun & Co., D.M. 13949 Dinard Ave., Dept. TB Santa Fe Springs, CA 90670 562-921-7344; Fax: 562-921-7959	Manufacturer of public-space furniture, including benches, tables, chairs, planters, trash receptacles, ash urns. Custom designs welcome.	Free
Braun, J.G. Co. 8145 River Dr., Dept. TB Morton Grove, IL 60053 800-323-4072; Fax: 847-663-0667	Architectural-metal warehouse of bronze, aluminum, and iron extrusions, handrails, and accessories; stamped ornament (husks, candle cups, etc.); forged ornaments; castings (rosettes, finials, etc.); hollow balls.	Free Write in No. 1390
Brazos International, Inc. 2408 Royal Lytham Dr., Dept. TB Austin, TX 78747 512-292-4000; Fax: 512-292-4515	Contract manufacturing in Mexico. Products include wrought-iron and resin-molded decorative accessories. All products manufactured to customers' specifications.	Free
Broken Anvil Forge P.O. Box 1321, Dept. TB Pigeon Forge, TN 37868 423-453-1933; No Fax	Expert blacksmith designs and executes fine wrought metalwork. Garden gates, driveway gates, fencing, railings, and more.	Free Write in No. 523
Brosamer's Bells 207 Irwin St., Dept. TB Brooklyn, MI 49230 517-592-9030; Fax: 517-592-4511	This company, the country's largest dealer of pre-owned bells (over 40,000 lbs. in stock), buys, sells, and restores cast-bronze bells of all types, from yard, fire engine, and railroad bells, to enormous church and tower bells.	Free Write in No. 7130

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COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature
Bufftech — Div. of CertainTeed 2525 Walden Ave., Dept. TB Buffalo, NY 14225 800-333-0569; Fax: 716-685-1172	Vinyl picket fences and other railing systems, all having several baluster/spindles styles available, and many with traditional finials and posts. Railing systems conform to BOCA building codes.	Free Write in No. 66
Cantera Especial 15332 Antioch St., #343, Dept. TB Pacific Palisades, CA 90272 800-564-8608; Fax: 818-907-0343	Machine- and hand-carved products made from Cantera and Adoquin stone, limestone, and sandstone quarried from Mexico: fountains, fireplace surrounds, columns, sculpture, table bases, vanities, pavers, urns, planters, custom work.	Free Write in No. 31
Capitol Design 1128 Joe Louis Dr., Dept. TB Columbia, SC 29201 803-254-8278; Fax: 803-252-4717	Manufacturer of custom sandblasted signs for parks, streets, businesses, golf courses, and directionals. Government seals a specialty.	Free Write in No. 866
Carolina Solar Structures 8 Loop Rd., Dept. TB Arden, NC 28704 800-241-9560; Fax: 828-684-9977	Roof systems, pool enclosures, and glass structures; aluminum framing.	Free Write in No. 692
Casa de Cantera, House of Stone 3600 So. Harbor, Ste. 114, Dept. TB Oxnard, CA 93035 800-304-6135; Fax: 805-382-1057	Own and operate a stone factory specializing in custom fountains, columns, moldings, fireplace mantels, and more; installation and design.	Free Write in No. 1278
Cedar Corps 243 Dutch Farm Rd., Dept. TB Bridgewater, NJ 08807 888-826-8621; Fax: 908-541-9579	Maker of wood landscape accessories: planters, benches, decks, fencing, pergolas, and more.	Free
Chadsworth's 1.800.Columns 277 North Front St., Dept. TB Historic Wilmington, NC 28401 800-COLUMNS; Fax: 910-763-3191	Custom and stock columns, pillars, pilasters, and posts; capitals; interior and exterior; plain or fluted; round, square, octagonal; all styles and sizes; wood, PolyStone, fiberglass; job-site delivery; 72-hour quick ship; worldwide	Free Write in No. 1580 for PolyStone, No. 180 for Wood
Chaenomeles, Inc. P.O. Box 7011, Dept. TB Dallas, TX 75209 214-249-6785; Fax: 214-826-1693	Decorative cast-bronze flagstaff holders; patented flag-display system. Large hand-crafted copper mailboxes for wall or post mounting. Custom mailbox stands and torch-cut custom house numbers.	Free Write in No. 1360
Champlain Stone, Ltd. P.O. Box 650, Dept. TB Warrensburg, NY 12885 518-623-2902; Fax: 518-623-3088	Guillotined and hand-split granite, quartzite, sandstone, and limestone for building veneer, wall stone, flagging, step slabs, and landscape boulders.	Free Write in No. 4270
Charleston Lanterns 44 Romney St., Dept. TB Charleston, SC 29403 843-577-5686; Fax: 843-577-7994	Manufacturer of outdoor lighting fixutres, gas and electric, in copper or brass lanterns. Stock and custom work, interior and exterior.	Free
Charleston Lighting & Manufacturing, Inc. 208 N. Beltline Hwy., Dept. TB Mobile, AL 36607 800-661-9224; Fax: 334-473-0306	Handmade copper lanterns, gas and electric. Also, cast-aluminum street-lighting standards and mailbox standards.	Free Write in No. 772
Chimney Pot Shoppe (MBE) 1915 Brush Run Rd., Dept. TB Avella, PA 15312 724-345-3601; Fax: Same as phone	Over 400 antique chimney pots in stock, offering wide choice in color, style, and finish. Also offering new quality crafted chimney pots. Hand-crafted stock imported from England; will ship anywhere in U.S.	Free Write in No. 410
Chiodo Entertainment 1919 Peralta St., Dept. TB Oakland, CA 94607 510-663-8143; Fax: 510-663-8145	Sculpted and cast ornament for themed environments: facades, gargoyles, fountains, balustrades, columns, sculpture, model-making, fabricating, and more.	Free Write in No. 2735
City Visions/Heritage Garden Houses 311 Seymour St., Dept. TB Lansing, MI 48933 517-372-3385; Fax: 517-482-7304	Elegant, functional component buildings in 16 meticulous historic styles, to be used as summer houses, tool sheds, pavilions, and conservatories; also, pergolas and colonnades. Kits can be assembled within two days.	Free Write in No. 9030
Classic Lighting Devices 12 Summit St., Dept. TB East Hampton, CT 06424 860-267-8814; Fax: Same as phone	Source of quality handmade reproductions of historic lighting; lanterns for interior or exterior, post, wall bracket, or hanging styles; chandeliers and wall sconces. Natural and period finishes.	Free Write in No. 1331
Coe Studios, Inc. 1214 Fourth St., Dept. TB Berkeley, CA 94710 510-527-2950; Fax: 510-527-0103	Designer/manufacturer of solid bronze landscape lighting in classic designs, suited to a range of architectural styles and garden settings. Custom design available. Visit the website: www.coestudios.com.	Free Write in No. 830
Colebrook Conservatories 152 Stillman Hill Rd., Dept. TB Winsted, CT 06098 860-379-7529; Fax: 860-738-0429	Designers and fabricators of traditional glass buildings, roof lanterns, window walls, doors, and skylights using commercial-quality CBA-class insulated glass and mahogany construction; finely-detailed framing. Custom work available.	Free Write in No. 382
Colonial Columns Mfg. Inc. 2102 Pasket Lane, Dept. TB Houston, TX 77092 713-681-0044; Fax: 713-681-3745	Supplies columns to the building community; can furnish projects from an entire complex to an entryway; wood, metal, and polymer composite columns. Specialists in hollow columns and stavework.	Free Write in No. 33
Color People 2231 Larimer St., Dept. TB Denver, CO 80205 800-541-7174; Fax: 303-308-0123	Custom exterior color schemes for houses, businesses, Main Streets, and townscapes; consultation through photos via mail; some on-site consulting.	Free Write in No. 5470
Conant Custom Brass, Inc. 270 Pine St., Dept. TB Burlington, VT 05401 800-832-4482; Fax: 802-864-5914	Custom manufacturing, production, design, restoration, and repair of lighting in all metals to builders'/architects' specs. Also, pendants, chandeliers, and sconces in many finishes and styles; custom weathervanes and finials.	Free Write in No. 620
Concord Industries, Inc. 4150-A Kellway Circle, Dept. TB Addison, TX 75001 800-527-3902; Fax: 800-426-5770	Manufacturer of tapered aluminum flagpoles for outdoor application. Ground mount and wall mount avaliable. Custom bases available.	Free
Copper House 1747 Dover Rd., Rt. 4, Dept. TB Epsom, NH 03234 800-281-9798; Fax: 603-736-9798	Weathervanes in copper, finials custom made to spec; hand-crafted copper and brass lighting (standard & custom) for interior and exterior. All products made using only solid copper and brass.	Catalog $4, deductible with order; call for more information
Copper Sculptures 5230 Hwy 25, Dept. TB Brandon, MS 39042 800-235-6725; Fax: 601-992-7099	Company offers finely hand-crafted copper lanterns, mailboxes, posts, and metal furniture.	Free Write in No. 300
CopperCraft, Inc. 2143 Joe Field Rd., #100, Dept. TB Dallas, TX 75229 800-486-2723; Fax: 972-484-3008	Firm's traditional metalworking skills and modern technology provide high-quality architectural sheetmetal: spires, finials, weathervanes, dormers, cupolas, conductor heads, cornices, cladding, chimney caps, canopies, and more.	Free Write in No. 1490

COMPANY	SPECIALTY	Literature
Copperworks of Don Miller 206 S. Thomas, Dept. TB Orange, CA 92869 877-633-9308; Fax: 714-633-8737	Raingutter art by Don Miller; bronze gutter & downspout brackets; bronze & copper leader boxes; French goosenecks & curved gutters; ornate chain waterways & cisterns. Supplier source lists; green patina formula for exterior copper.	Free Write in No. 2000
Country Casual 9085 Comprint Ct., Dept. TB Gaithersburg, MD 20877 301-540-0040; Fax: 301-540-7364	Designer and direct importer of solid-teakwood outdoor furniture. Comprehensive selection of English-style benches, umbrellas, dining ensembles, planters, and trash receptacles.	Free Write in No. 1369
Country Estate Fence P.O. Box 45, W. Highway 30, Dept. TB Cozad, NE 69130 800-445-2887; Fax: 308-784-3216	Decorative, easy-maintenance PVC fencing, gazebos, and garden arbors. Over 30 different styles of fencing.	Free Write in No. 7180
Crescent City Iron Supply, Inc. 9835 Derby Ln., Dept. TB Westchester, IL 60154 800-535-9842; Fax: 708-345-6664	Supplies the ornamental iron industry with a complete line of castings, gate hardware, locks, steel forgings, stampings, furniture & lamposts.	Free Write in No. 1222
Crosswinds International P.O. Box 51873, Dept. TB Durham, NC 27717 919-489-6183; Fax: Same as phone	Importer of cast-aluminum streetlamps, lanterns, garden accessories, and solid cast-brass chandeliers from Holland.	Free Write in No. 173
Cumberland Woodcraft Co. P.O. Drawer 609, Dept. TB Carlisle, PA 17013 800-367-1884; Fax: 717-243-6502	Architectural and period millwork, fixtures, and decorative treatments; commercial projects; also carry carvings, carved signs, appliques, fretwork, grilles, and screen doors.	Free Write in No. 1310
Custom Home Accessories 8514 Madison Ave., Dept. TB Fair Oaks, CA 95628 800-265-0041; Fax: 916-961-9707	Source for such custom accessories as mail-boxes (home and commercial), weathervanes in copper or aluminum, and address plaques in aluminum, bronze, or porcelain. Historic mark-ers, lamp posts, street signs, cupolas, finials.	Free Write in No. 527
Cutler Mfg. 3240 Flightline Dr., Dept. TB Lakeland, FL 33811 800-237-2312; Fax: 941-646-4517	Classic, traditional, and contemporary collection boxes, mail chutes, and mail slots for hotel lobbies and office buildings; full line of indoor and outdoor centralized delivery boxes, parcel lockers, and cluster boxes.	Free Write in No. 85
Dahlhaus Distributors 114 Bedford Ave., #2R, Dept. TB Brooklyn, NY 11211 718-599-2613; Fax: Same as phone	German manufacturer of cast-metal site furnishings, including lanterns, mailboxes, and various garden accessories. Website: www.dahlhaus-leuchten.de.	Free Write in No. 2767
Dalton Pavilions, Inc. 20 Commerce Dr., Dept. TB Telford, PA 18969 800-532-5866; Fax: 215-721-1501	Designer and manufacturer of gazebos in several styles and sizes, starting at $3,100. Installation available, as are accessories such as screening, benches, tables, deck railings. Architectural birdhouses also available.	Free Write in No. 330
GARDENS Landscape Design by Keith Davitt 56 Seventh Ave., #2, Dept. TB Brooklyn, NY 11217 718-857-1787; Fax: 718-857-1663	Complete landscape design services; landscape implementation; project management. Visit the website: www.gardenviews.com.	Free Write in No. 891
DeAngelis Iron Work 305 Depot St., P.O. Box 350, Dept. TB South Easton, MA 02375 888-676-4766; Fax: 508-238-7757	Custom full-service facility for the design, fabrication, and installation of all types of ornamental metalwork, including cast iron, wrought iron, bronze, brass, aluminum, stainless steel, etc.	Free Write in No. 1023
Decra-Loc Paving Stone Products, Inc. 4470 Whittum Rd., Dept. TB Eaton Rapids, MI 48827 800-447-5898; Fax: 517-663-4711	Manufacturer of paving stone, segmental retaining-wall blocks, Turfstone grass pavers, and a variety of landscape and garden products.	Free
Denninger Weather Vanes & Finials 77 Whipple Rd., Dept. TB Middletown, NY 10940 914-343-2229; Fax: Same as phone	Crafts studio provides custom and standard weather-vanes, banners, arrows, and finials in natural, patinated, or gilded finish. Also, replication of antique rooftop ornaments. www.denninger.com	Free
Designs in Tile P.O. Box 358, Dept. TB Mt. Shasta, CA 96067 530-926-2629; Fax: 530-926-6467	Custom historic tiles & murals, interior or exterior. Tiles for Hispano-Moresque "Star" fountains, Califoria Arts & Crafts wall fountains; Persian Revival-style tiles for fountains, walls, floors.	Free Write in No. 250
Doty & Sons Concrete Products 1275 East State St., Dept. TB Sycamore, IL 60178 800-233-3907; Fax: 815-895-8035	Concrete litter receptacles in over 34 styles, many with exclusive heavy-duty hinged steel lid. Also, recycling receptacles, products using recycled plastic lumber, 17 bench styles, 55 sizes of planters, bollards, and table sets.	Free Write in No. 2090
DuMor, Inc. P.O. Box 142, Dept. TB Mifflintown, PA 17059 800-598-4018; Fax: 717-436-9839	Since 1984, firm offers site amenities in standard and custom design options, including benches, tables, trash receptacles, tree guards, urns, planters, and the patented Paver-Grate Suspension System.	Free Write in No. 2180
duoMatrix, Inc. 2000 St. John St., Dept. TB Easton, PA 18042 800-762-0744; Fax: 610-252-6200	Manufactures a line of polymer-based modifiers that can be added to gypsum products for outdoor applications. Uses include making architectural elements, reproducing sculpture, and special effects.	Free Write in No. 811
Durastone 1 Wallace Ave., Dept. TB South Portland, ME 04106 207-775-3552; Fax: 207-775-3500	Historical reproductions and custom architectural details; replicating granite, limestone, bluestone, and brownstone; ornamental arches, sills, and lintels; signage panels, watertables; cast-concrete countertops.	Free Write in No. 3650
Dynamic Lighting, Inc. 5220 Shank Rd., Dept. TB Pearland, TX 77581 281-997-5400; Fax: 281-997-5441	Decorative cast-aluminum light poles and fixtures; H.I.D. compact fluorescent and incandescent light sources.	Free Write in No. 904
Eastern Wholesale Fence Co. 274 Middle Island Rd., Dept. TB Medford, NY 11763 516-698-0900; Fax: 516-698-6408	"Creative Mix-N-Match" System: 21 traditional wood fences and gates. Patterns include solid panels, pickets with or without ornamental tops, cut-outs, and lattice. Gates: 3-1/2 or 5 ft. wide, any height.	Free Write in No. 159
Eder Flagpole Co. 1000 West Rawson Ave., Dept. TB Oak Creek, WI 53154 800-558-6044; Fax: 414-764-1039	Manufacturer and distributor of a wide selection of weathervanes and finials, stock and custom fabrication, in copper, aluminum, iron, and brass. Also, roof-mount flagpoles in aluminum, fiberglass, steel, and wood.	Free Write in No. 4290
Edon Corp. 1160 Easton Rd., Dept. TB Horsham, PA 19044 215-672-8050; Fax: 215-672-9014	Decorative line of polyester garden ornament: animal sculptures, birdbaths, pedestals, planters, urns, etc. Company designs and manufactures FRP architectural ornamentation: columns, cornices, moldings, cupolas, domes, etc.	Free Write in No. 1890
Elegant Accents West, Inc. 604 McClary Ave., Dept. TB Oakland, CA 94621 510-568-6255; Fax: 512-568-6360	Garden ornaments in stone, bamboo, and cast iron, including birdbaths, fountains, fencing and gates, gazebos, planters and urns, topiary frames, and outdoor lighting.	Free

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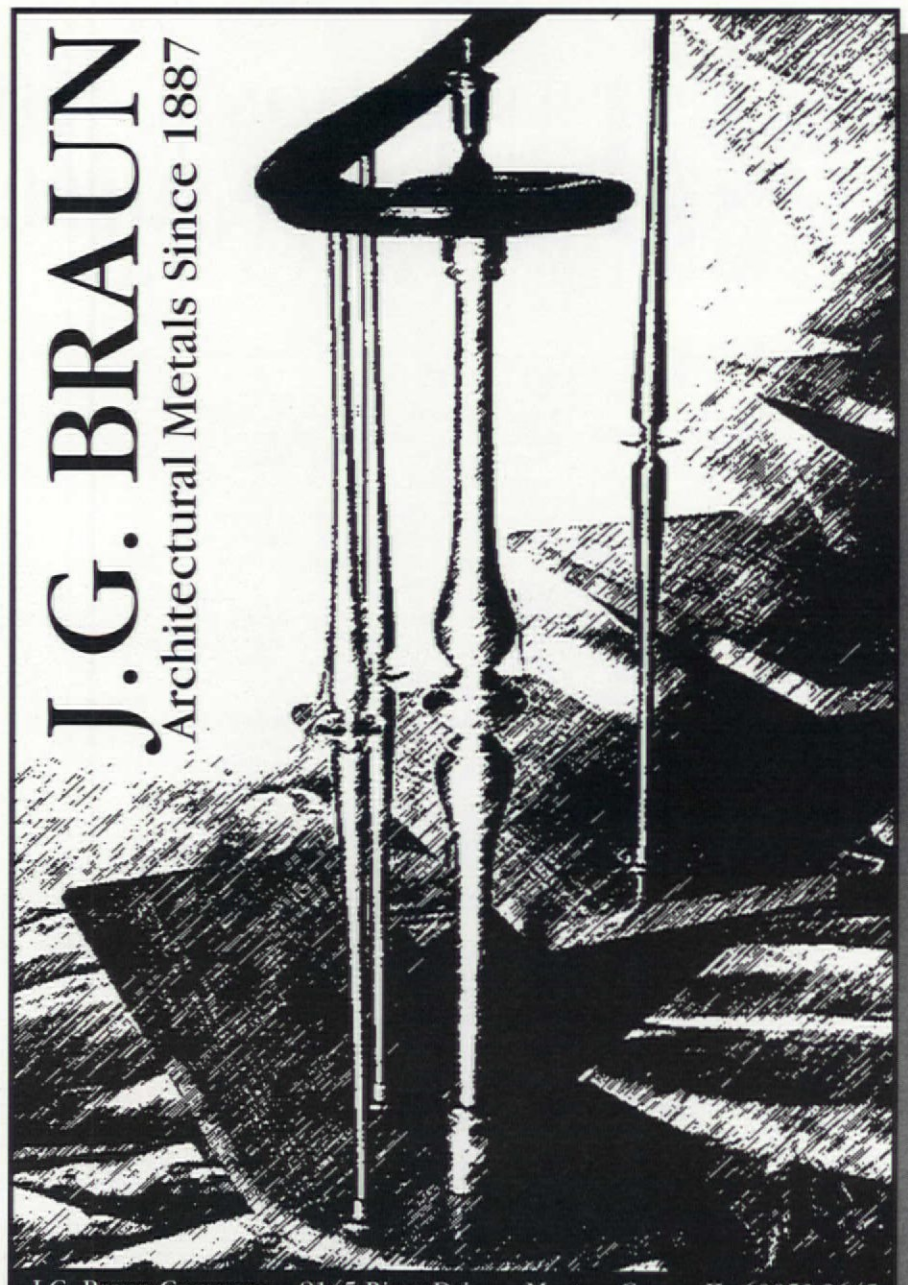
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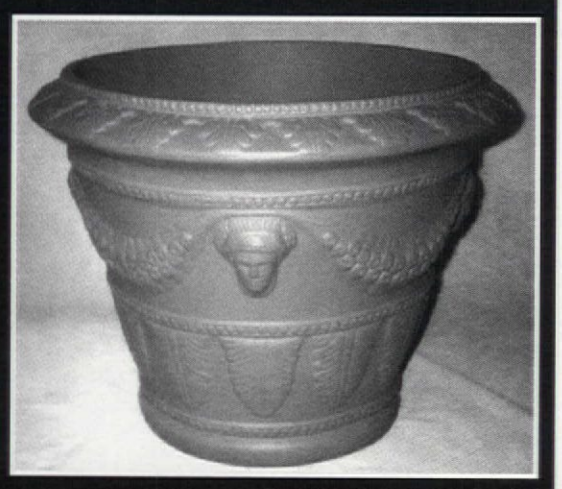


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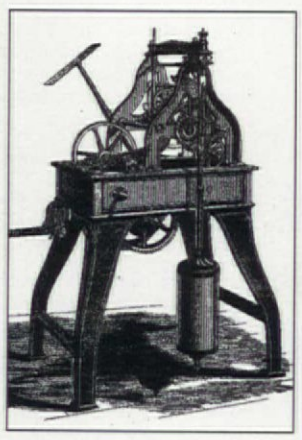
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Endless Mountain Stone Co. P.O. Box 273, Brushville Rd., Dept. TB Susquehanna, PA 18847 570-465-7200; Fax: 800-672-3524	Natural bluestone for paving, curbs, sills, hearths, mantels, treads, coping, facing; eight quarries in Pennsylvania and New York. Also, decorative Pennsylvania boulders.	Free Write in No. 476
Environmental Features, Inc. 21095 Halsted Rd., Dept. TB Northville, MI 48167 248-478-2775; Fax: 248-476-5120	Architectural precast-concrete benches, planters, tables, outdoor furnishings, waste receptacles, tree grates, bollards, and other cast exterior elements. Custom work available.	Free Write in No. 278
FAAC International, Inc. 303 Lexington Ave., Dept. TB Cheyenne, WY 82007 800-221-8278; Fax: 307-632-8148	Specialized manufacturer of swing, slide, and barrier gate operators. With automatic gate operators, homeowners can enter and exit gates without having to leave their cars.	Free Write in No. 531
Fagan Design & Fabrication, Inc. 44 Railroad Ave., Dept. TB West Haven, CT 06516 203-937-1874; Fax: 203-937-7321	Custom hand-turned columns, cylinders, rope twists, spirals, etc. Also, capitals and other carvings. Can produce exact duplicates for restoration; hardwoods a specialty.	Free Write in No. 8210
Figurative Art Studio 630 N. Hough St., Dept. TB Barrington, IL 60010 847-475-3216; Fax: Same as phone	Bronze sculpture on commission, ranging from busts and bas-relief to larger-than-lifesize public monumental sculpture, with the focus on realistic portrayals and figurative sculpture.	Free
Fine Architectural Metalsmiths P.O. Box 30, Dept. TB Chester, NY 10918 914-651-7550; Fax: 914-651-7857	Award-winning metalsmith studio designs and builds custom architectural metalworks. Garden and landscape elements include gates, fencing, railings, and art-furniture pieces, in iron, bronze, copper, stainless, aluminum, mixed media.	Free Write in No. 2640
Flag Factory 1400 Goldmine Rd., Dept. TB Monroe, NC 28110 704-283-2147; Fax: 704-289-6857	Flags, banners, poles: American, school, foreign, coporate, festival, Main Street, streetscape. Attention-getting colors, durable for many seasons, economical in cost. Manufacturing for 92 years.	Free Write in No. 479
Flex-Fence Manufacturing 800 N. Henderson St., Dept. TB Fort Worth, TX 76107 800-233-3623; Fax: 817-332-6327	Easy-to-install, long-lasting wood fences attach to existing fences or used as primary fence: 6-ft. hts., redwood and spruce; 4- & 5-ft. hts., spruce. All wood #1 grade, unstained, untreated.	Free
Florentine Craftsmen 46-24 28th St., Dept. TB Long Island City, NY 11101 718-937-7632; Fax: 718-937-9858	Garden ornaments, fountains (freestanding and wall-mounted), statuary, urns, planters, furniture, and accessories in lead, aluminum, iron, stone, and bronze. Also, weathervanes. Custom work a specialty.	Free Call for more information
Flynn Signs & Graphics, Inc. 3315 E. Anaheim St., Dept. TB Long Beach, CA 90804 800-985-2784; Fax: 562-985-0843	Full architectural signage, ADA, directories, dimensional letters and plaques in any material; full in-house computer graphics system. Full building sign systems, interior and exterior, with lettering machines for updating.	Free
Foothill Pottery P.O. Box 452, Dept. TB Ojai, CA 93024 805-646-9992; Fax: 805-646-9993	Manufactures concrete garden pottery inlaid with Craftsman-style tiles; produces many forms, including oil jars, planters, & vases inspired by designs from the early-20th century. Tiles are available in numerous color combinations.	Free Write in No. 839
Four Seasons Sunrooms 5005 Veterans Memorial Hwy., Dept. TB Holbrook, NY 11741 800-368-7732; Fax: 516-563-4010	Wide variety of sunrooms, solariums, conserva-tories, patio rooms, and glass-and-screen enclosures; also, free-standing or lean-to low-cost hobby greenhouses. Georgian conservatory features sliding or wood casement windows.	Free Write in No. 910
Fredrick Ramond, Inc. 16121 South Carmenita Rd., Dept. TB Cerritos, CA 90703 800-743-7266; Fax: 562-926-1015	Designer and manufacturer of original, transitional, decorative lighting fixtures in the mid- to high-end range, for commercial and residential interiors and exteriors.	Free Write in No. 940
Garden Antiquities 4551 Heafey Rd., Dept. TB Oakland, CA 94605 510-553-9166; Fax: 510-929-6654	Specializes in casting statuary from original molds dating back to antiquity. Garden antiques and furniture.	Free Write in No. 2806
Garden Arches P.O. Box 4057, Dept. TB Bellingham, WA 98227 800-947-7697; Fax: 360-650-0733	Designer and manufacturer of arbors and trellises: large selection in cedar, copper, and hand-forged iron. Custom projects are welcome.	Free
Garden Art International 3007 Main St., Dept. TB Irvine, CA 92614 949-863-7001; Fax: 949-863-1804	Direct importer of custom and stock garden pieces in Italian terra cotta, cast iron, carved stone, cast stone, GFRC, and other materials: planters, urns, fountains, benches, gazebos, statues, columns, capitals, sundials, and more.	Free Write in No. 582
Garden Statuary & Fountains 19130 Ventura Blvd., Dept. TB Tarzana, CA 91356 818-343-4321; Fax: 818-776-0950	Large selection of European and Oriental garden statuary, fountains, benches, tables, planters, urns, and other garden items. Custom sculpting in lightweight concrete, GFRC, fiberglass, bronze, marble; also, restoration work.	Free Write in No. 1722
Gardenworks P.O. Box 216, Dept. TB Markleeville, CA 96120 530-694-2515; Fax: Same as phone	Designer and manufacturer of custom and commercial topiary frames, constructed of steel or stainless steel. Hand-wrought metal accents available in copper, brass, bronze, and lead; also, hand-shaped fiberglass and foam accents.	Free Write in No. 2769
Gareth Curtiss, Sculptor P.O. Box 11851, Dept. TB Olympia, WA 98508 360-432-0735; No Fax	Bronze sculpture for both public and private commissions, including monuments, bas reliefs, fountains, garden sculpture, and architectural ornament.	Free Write in No. 185
James Garvey Studios 25-27 Peck Slip, Dept. TB New York, NY 10038 212-619-1460; Fax: 212-619-8333	Artist's line of forged steel fixtures: access gate, bollards, benches, bike stands, litter stands, kiosks. Design/build award-winning projects in and around NYC.	Free Write in No. 2771
Gemini, Inc. 103 Mensing Way, Dept. TB Cannon Falls, MN 55009 800-LETTERS; Fax: 800-421-1256	Manufacturer of custom aluminum and bronze plaques, cast aluminum and bronze letters in eight natural finishes, or baked enamel in numerous colors; waterjet and precision-cut letters and logos in aluminum, bronze, brass, copper, and stainless steel.	Free Write in No. 869
Gibson & Gibson Antique Lighting 180 Mace St., #C-9, Dept. TB Chula Vista, CA 91911 619-422-2447; Fax: 619-422-2495	Specialist in antique lighting fixtures (floor, ceiling, and wall), 1860-1930 (over 1,000 fixtures in stock). Repair, rewiring, and restoration (including crystal chandeliers). Custom design and fabrication. UL-listed.	Free
Glass House 50 Swedetown Rd., Dept. TB Pomfret Center, CT 06259 800-222-3065; Fax: 860-974-1173	Manufacturer of traditional wood-frame and insulated-glass conservatories, glass-roof systems, specialty skylights, and lantern roofs in various wood species. Ornamental metal features, copper-clad options, custom trim enhancements.	Free Write in No. 1870

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Goodwin International 2915 Redhill Ave., Ste. D-101, Dept. TB Costa Mesa, CA 92626 800-600-3200; Fax: 714-241-1874	Landscape and garden ornament from around the world: stone fountains, statues, and terra-cotta planters; GFRC planters, urns, benches, tables, and water features. Also, custom designs and finishes.	Free Write in No. 4160
Graney & Associates Metal Design 1920 North Main St., Dept. TB Sheffield, MA 01257 413-528-6744; Fax: 413-528-6749	Forged metalwork in classical and contemporary designs in various metals; gold leaf; exotic finishes. Railings, gates, entryways, furniture, lighting; design and installation service; historical restoration.	Free Write in No. 4840
Great Gatsby's 5070 Peachtree Ind. Blvd., Dept. TB Atlanta, GA 30341 800-428-7297; Fax: 770-457-7250	Antique gallery and auction house with an ever-changing inventory of garden ornaments, furnishings, stained glass, entryways, fountains, gazebos, mantels, fine art, statuary, stone wells, and iron gates.	Free
Green Mountain Gate Co. 26-8 Concord Green, Dept. TB Concord, MA 01742 800-853-4283; Fax: 800-956-6790	Complete gate-system design with custom fabrication in hand-forged metalwork and hand-crafted hardwoods. Also, low-maintenance, remote-control turnstyle package with simple installation, in solid mahogany & stainless-steel hardware.	Free Write in No. 6750
Haddonstone (USA), Ltd. 201 Heller Place, Dept. TB Bellmawr, NJ 08031 856-931-7011; Fax: 856-931-0040	British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Custom-design capabilities.	Free Write in No. 4020
Hanover Lantern 350 Kindig Lane, Dept. TB Hanover, PA 17331 717-632-6464; Fax: 717-632-5039	Design-manufacturers of cast-aluminum lighting fixtures, poles, bollards, mailboxes, and accessories for commercial, residential, and landscape lighting applications.	Free Write in No. 3440
Healy Brothers Foundry P.O. Box 4, Dept. TB Manville, RI 02838 800-626-3229; Fax: 401-765-7612	Custom cast plaques/signage; one week rush service; full line of National Register plaques; custom architectural components and details; modeling and patternmaking; patina to high polish finishes.	Free Write in No. 5530
Heather & Little, Ltd. 36 Wagstaff Dr., Dept. TB Toronto, Ontario CANADA M4L 2R8 800-450-0659; Fax: 416-465-2962	Since 1925, specialist in restoration, reproduction, and design for: decorative sheetmetal, exterior facades, domes, steeples, traditional copper roofs and gutters.	Free Write in No. 2470
Hennessy House Wooden Flag Poles P.O. Box 57, Dept. TB Sierra City, CA 96125 800-285-2122; Fax: 530-862-0125	Hand-constructed, glue-laminated, Douglas fir poles up to 40 ft. high. Classic designs for ground-, wall- or roof-mounting. All accessories supplied; poles installed from Maine to Hawaii. Yardarms and gaffs for nautical locations.	Free Write in No. 1180
Herwig Lighting P.O. Box 768, Dept. TB Russellville, AR 72811 800-643-9523; Fax: 501-968-6422	High-quality, hand-crafted original designs since 1908. Cast-aluminum or -bronze, exterior residential, commercial, municipal lighting: wall brackets, pendants, pier- or post-lanterns. Street clocks, posts from 19 in. to 14 ft.	Free Write in No. 9130
Hinkley Lighting 12600 Berea Rd., Dept. TB Cleveland, OH 44111 216-671-3300; Fax: 216-671-4537	Manufacturer and supplier of exterior lighting fixtures for over 75 years, offering an extensive selection of landscape lighting, lanterns, site lighting, and posts.	Free Write in No. 680
Historical Arts & Casting, Inc. 5580 West Bagley Park Rd., Dept. TB West Jordan, UT 84088 800-225-1414; Fax: 801-280-2493	Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work.	Free Write in No. 1210
Hughes Fine Artsmithing P.O. Box 10033, Dept. TB Prescott, AZ 86304 520-717-8247; Fax: Same as phone	Blacksmith and sculptor specializing in custom, one-of-a-kind, hot-forged architectural and sculptural metalwork.	Free
Imperial Mailbox Systems 3901 Norris Lane, Dept. TB Millbrook, AL 36054 800-647-0777; Fax: 334-285-6601	Maker of quality cast-aluminum mailboxes, street signs, and light poles.	Free Write in No. 586
Innerface Sign Systems, Inc. 5320 Webb Parkway, Dept. TB Lilburn, GA 30047 800-445-4796; Fax: 770-279-1327	Designs, manufactures, and installs exterior signage throughout the United States. Also, complete line of interior signage, safety and ADA signage, and interactive touchscreen directories.	Free
International Fine Art Conservation Studios P.O. Box 81509, Dept. TB Atlanta, GA 30366 404-794-6142; Fax: 404-794-6229	Research, historic and scientific analysis, documentation of original finishes, and conservation of murals and easel paintings. Decorative painting, faux finishes, ornamental plaster, murals, paintings, and Art Deco interiors.	Free Write in No. 9510
Ironsmith, Inc. 41-651 Corporate Way, Dept. TB Palm Desert, CA 92260 800-338-4766; Fax: 760-776-5080	Makes 15 patterns of cast-iron tree grates. Also, cast-iron bollards, steel tree guards, trash receptacles, drain grates, and trench grates in iron, aluminum, and bronze. Custom wrought-iron projects welcome.	Free Write in No. 9000
J. Sussman, Inc. 109-10 180th St., Dept. TB Jamaica, NY 11433 718-297-0228; Fax: 718-297-3090	Designs and manufactures single-, double-, & triple-glazed aluminum window frames for residential, commercial, and church installations in straight and bent shapes per specifications. Also, glass and aluminum sunrooms and skylights.	Free Write in No. 4830 for windows and No. 8030 for solar products
James, Ned — Architectural Metalworks 83 Scott Rd., Dept. TB Ashfield, MA 01330 413-625-2625; Fax: 413-625-0190	Custom blacksmithing and coppersmithing (especially complex jobs requiring different techniques): lanterns, chandeliers, door hardware, furniture, grilles, gates, railings. Also, restoration work.	Free Write in No. 3060
Jefferson Mack Metal, Inc. 2261 Shafter Ave., Dept. TB San Francisco, CA 94124 415-550-9328; Fax: 415-285-3365	Hot-forged, hand-finished architectural metalwork: railings, grilles, gates, fences, sculpture, door hardware. Also, custom iron furniture, garden torches, chandeliers, more.	Free Write in No. 1079
JMS Wood Products 8825 Shirley Ave., Dept. TB Northridge, CA 91324 818-709-8674; Fax: 818-709-8683	Rope mouldings from 3/8-in. to 3-in. dia.; rope columns from 4-in. to 24-in. dia. Any lengths, any size, any species. Rope, fluted, and twist designs can be accommodated to furniture or stairs. Plinth blocks for door surrounds.	Free Write in No. 6320
Kansas City Art Statuary 3700 East 12th St., Dept. TB Kansas City, MO 64127 888-261-3929; Fax: 816-241-0876	Premium manufacturer of high-quality cast-stone garden decor, including planters, urns, fountains, birdbaths, benches, statues, columns, and finials.	Free
Ken Coat, Inc. 210 Kane Ave., Dept. TB Leitchfield, KY 42754 800-707-7164; Fax: 270-259-9858	Manufacturer of metal, plastisol-coated tables, benches, trash & ash receptracles, golf-range dividers, and tree grates, available in various styles and colors.	Free

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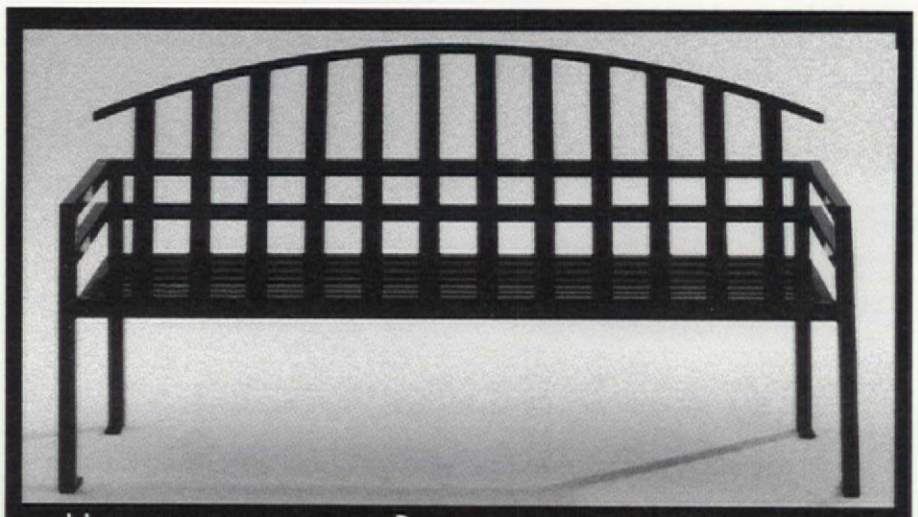
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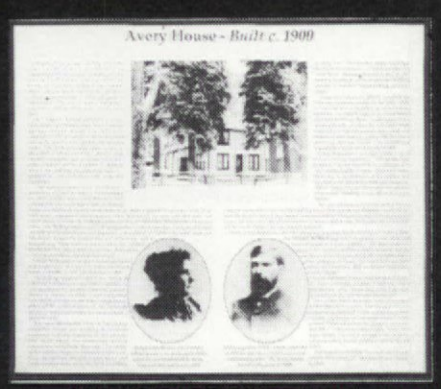
Show	Date	Booth
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San Francisco Gift	Aug 7-11	8556, The Concourse
New York Gift	Aug 15-19	3086, Javits Center
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WRITE IN NO. 460

TRADITIONAL BUILDING'S *SourceList for*
Landscape, Streetscape & Garden Products

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature
Keystone Ridge Designs P.O. Box 2008, Dept. TB Butler, PA 16003 800-284-8208; Fax: 724-284-1253	Designs and manufactures site furniture, including planters, ash urns, benches, litter receptacles, table & chair sets, bike racks, and bollards. Product material: powder-coated steel.	Free Write in No. 728
Kichler Landscape Lighting 7711 E. Pleasant Valley Rd., Dept. TB Cleveland, OH 44131 216-573-1000; Fax: 216-573-1003	Manufacturer of a complete line of 12-volt and 120-volt landscape lighting products and accessories.	Free Write in No. 2746
King Supply Co. P.O. Box 271169, Dept. TB Dallas, TX 75227 800-542-2379; Fax: 214-388-1048	Wholesale supplier of ornamental & architectural metal components for wrought-iron staircases, handrails, gates, fences, balustrades, furniture, mailboxes, doors, screens, awnings, fireplace screens. Also, aluminum lamp posts; urns.	Free Write in No. 418
Kinsman Co. River Rd., Dept. TB Point Pleasant, PA 18950 800-733-5613; Fax: 215-297-0210	Wholesale garden hardware, welded-steel English planters, large capacity baskets, hayracks, lamppost baskets, and liners. Arches, arbors, lead planters, tuteurs, and more.	Free Write in No. 2715
Kremer Pigments, Inc. 228 Elizabeth St., Dept. TB New York, NY 10012 212-219-2394; Fax: 212-219-2395	Historic paints and other finishes recreated from materials made by nature. Over 60 earth pigments, including indigo, cochineal, verdigris, Prussian blue. Oils, waxes, glues, varnishing supplies. Also, brushes, books, detergents.	Free Write in No. 4910
Kronenberger & Sons Restoration 955 South Main St., Dept. TB Middletown, CT 06457 860-347-4600; Fax: 860-343-0309	Restoration firm specializing in house moving; window restoration; matching existing interior and exterior moldings, trim, paneling, etc.; wood carving; wood roofs; mortar matching; brownstone repairs; cleaning and repointing.	Free Write in No. 536
La Haye Architectural Bronze P.O. Box 2319, Dept. TB Corona, CA 91718 800-523-9544; Fax: 800-793-3801	Company has produced custom signage and metalwork for over 150 years in cast bronze and aluminum: plaques, signage, letters, bas reliefs, flat reliefs, logos, seals, house signs, donor trees, specialty artwork.	Free Write in No. 9160
Lacor/Streetscape 505 W. Dunlap Ave. #1A, Dept. TB Phoenix, AZ 85021 602-371-3110; Fax: 602-216-2772	Manufacturer of quality landscape furniture that combines various metals to create transit shelters, seating elements, trash receptacles, and streetscape accessories.	Free Write in No. 727
Laguna Lightcraft 32241 Avenida Los Amigos, Dept. TB San Juan Capistrano, CA 92675 949-496-0360; Fax: 949-493-8777	Landscape and garden lighting; many Arts & Crafts-style fixtures.	Free Write in No. 198
Lake Shore Industries P.O. Box 59, Dept. TB Erie, PA 16512 800-458-0463; Fax: 814-453-4293	Manufactures custom cast-aluminum signs and plaques. Specialist in street signs, town seals, historical markers, and custom work.	Free Write in No. 8730
Lake Shore Specialties P.O. Box 611, Dept. TB Lake Forest, IL 60045 847-295-8585; Fax: 847-295-2429	Custom architectural components for land-scapes: fences, gates, arbors, pavilions, pergolas, site shelters, playground systems, custom bridges (pedestrian & vehicular); prefab pieces facilitate installation. Custom work.	Free Write in No. 2773
Landmark MetalCoat 42246 Sarah Way, Dept. TB Temecula, CA 92590 909-695-4522; Fax: 909-695-4520	Applies a lightweight metal coat to almost any surface that can be finished, polished, and maintained as you would any metal object. Available in a variety of metals; for residential, commercial, exterior, or interior applications. Custom molds and resin casting available.	Free Write in No. 1328
Leisure Woods, Inc. P.O. Box 177, Dept. TB Genoa, IL 60135 888-442-9326; Fax: 815-784-2499	Gazebo kits made with clear Western red cedar, available in many railing, valance, and roof styles. Kits are shipped direct to jobsite in preassembled wall panels and shingled roof panels.	Free Write in No. 735
Liberty Ornamental Products 872 E. Trevitt St., Dept. TB Bryan, OH 43506 800-636-5470; Fax: 419-636-2365	Wide range of ball tops, caps, spears, shoes, etc., for fabricating fences, gates, and other ornamental metal assemblies. Parts in sizes from 1/4 to 3 in., in #3 zinc with a non-rusting pewter finish.	Free Write in No. 5340
Limestone Concept, Inc. 1438 S. Robertson Blvd., Dept. TB Los Angeles, CA 90035 310-278-9829; Fax: 310-278-9651	Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Website: www.limestoneconcept.com	Free Write in No. 5390
Lisa Kaslow, Inc. 2313-15 Essex St., Dept. TB Baltimore, MD 21224 410-276-3810; Fax: 410-276-8330	Art in architecture through master plans and design collaborations to create a public-art context.	Free
Logos & Legacies, Inc. P.O. Box 1593, Dept. TB Lexington, VA 24450 540-463-7202; Fax: 540-463-5050	Custom designer & manufacturer of forged-metal premier site furnishings, including chairs, benches, food-court seating, litter receptacles, planters, etc. A limited edition can also be created for specific projects or fund-raisers.	Free
Lou Paradou de Provence 168 NE 40th St., Dept. TB Miami, FL 33137 305-576-7818; Fax: 305-576-0827	Hand-turned, glazed ceramic planters imported from Provence.	Free
Lunaform P.O. Box 189, Dept. TB Sullivan, ME 04664 207-422-0923; Fax: Same as phone	Studio specializes in handmade, all-weather garden containers, urns, and fountains; made of steel-reinforced concrete, hand-turned on large wheels; wide variety of natural colors and textural finishes.	Free
Lynch & Sons, Inc. P.O. Box 488, Dept. TB Wilton, CT 06897 203-762-8363; Fax: 203-762-2999	Top-of-the-line fabricators with an extensive catalog of fountain designs, garden ornament, site furniture (including full park-bench manufacturing capabilities), weathervanes, finials, and gazebos. Custom capabilities.	Free Call for more information
MacQueen Sculpture & Fine Arts P.O. Box 12414, Dept. TB San Luis Obispo, CA 93406 805-543-4493; Fax: 805-543-8154	Sculpture studio produces garden sculpture and fountains; bronze benches, some with figures attached; glass and bronze balustrades.	Free Write in No. 715
Maglin Furniture Systems, Ltd. 113 Winnett St., Dept. TB Woodstock, Ont. CANADA N4S 5Z8 800-716-5506; Fax: 877-260-9393	Designs and produces furniture in cast aluminum & iron, fabricated steel, seasoned wood, and recycled plastic; durable finishing processes in a range of colors & textures. Design team will work with you to create your ideal project.	Free
MagniFlood, Inc. 7200 New Horizons Blvd., Dept. TB Amityville, NY 11701 516-226-1000; Fax: 516-226-4444	Exterior and street lighting; many styles, including some traditional styles.	Free Write in No. 2725

COMPANY	SPECIALTY	Literature
Maine Millstones P.O. Box 228, Dept. TB West Southport, ME 04576 207-633-6091; Fax: 207-633-6095	Manufacturer of hand-carved traditional granite millstones; all sizes and patterns available; also, half-millstones for doorsteps.	Free Write in No. 4440
Marblecast Statue Co. 2515 South, 300 West, Dept. TB Salt Lake City, UT 84115 801-461-4900; Fax: 801-487-6703	Manufacturer of white-marble statue reproductons. Custom orders and mold-making available. Exclusive sculpting abilities also available for custom projects.	Free
Marshall Gold Leaf & Pittsburgh Art Conservation 101 Harmony Rd., Dept. TB Wexford, PA 15090 724-935-5213; Fax: 724-935-5017	Complete gold-leaf studio; copper- and bronze-sculpture conservation/restoration, ceiling and wall conservation; mural and trompe l'oeil conservation; 19 years' experience in the U.S. and France; National Register projects.	Free Write in No. 6230
McFeely's Square Drive Screws P.O. Box 11169, Dept. TB Lynchburg, VA 24506 800-443-7937; Fax: 800-847-7136	Square-drive screws eliminate splitting, nail backout, and fastener failure common to nailed or spiked landscape timber installations. Sizes to 12 in. with corrosion coating and self-drill point. Over 350 screw types and tools.	Free Write in No. 203
Mel Northey Co. 303 Gulf Bank Rd., Dept. TB Houston, TX 77037 800-828-0302; Fax: 281-445-7456	Large source for heavy-duty, rust-free, cast-aluminum curbside mailboxes. Also, exterior lighting and posts.	Free Write in No. 53
Melton Classics, Inc. P.O. Box 465020, Dept. TB Lawrenceville, GA 30042 800-963-3060; Fax: 770-962-6988	Standard & custom columns, round or square profiles, plain or fluted shafts. Columns & balustrades in fiberglass, wood, synthetic stone, or poly/marble composite. Custom balustrade colors, curved railings, custom baluster designs.	Free Write in No. 4100
Metal Specialties Co. of Boston 20 Industrial Pkwy., Dept. TB Woburn, MA 01801 781-932-3703; Fax: 781-932-3704	Commercial street lighting, including gas-burning; solid copper/brass products with many optional finishes; HID lighting options include metal halide, high-pressure sodium, mercury vapor, or standard incandescent.	Free Write in No. 722
Metalmorphosis Studios 6123 Ridge Rd., Dept. TB Sodus, NY 14551 315-483-6189; Fax: 315-483-6113	Architectural and sculptural metalwork for public, corporate, and residential projects. Hand-forged iron, custom fabrication in all metals; cast bronze and aluminum, repousse copper and brass. Original designs and specialty finishes	Free
Metropolitan Ceramics 1201 Millerton Rd. SE, Dept. TB Canton, OH 44707 800-325-3945; Fax: 330-484-4880	Ceramic quarry tile, 1/2-in.-thick, for indoor and outdoor use. Tiles feature low absorption, slip resistance, relieved edges, and blendable colors, sizes, and shapes. They are available in a variety of warm natural shades.	Free Write in No. 54
Michigan Ornamental Metals P.O. Box 764, Dept. TB Hackettstown, NJ 07840 908-852-9773; Fax: 908-362-9773	Fabricator of stamped/pressed sheetmetal conductor heads, rosettes, wreaths, cornices, and ceilings; reproductions from samples or drawings.	Free Write in No. 9520
Milestone, Inc. 4225 NE Ninth Ave., Dept. TB Amarillo, TX 79107 888-851-3381; Fax: 806-381-6996	One-piece structural columns of AAC (autoclaved aerated concrete); source for cast decorative elements and columns with special antique patinated finish; natural-stone finishes. Website: www.milestoneltd.com.	Free Write in No. 493
Mills & Co. P.O. Box 9, Dept. TB Bovina Center, NY 13740 607-832-4361; Fax: 607-832-4608	Custom-built planters, pergolas, and trelliswork in traditional designs, using teak, cedar, and mahogany.	Free Write in No. 6670
Modern Art Foundry 18-70 41st St., Dept. TB Astoria, NY 11105 718-728-2030; Fax: 718-267-0819	Art foundry with over 65 years' experience producing lost-wax and sand castings; non-ferrous materials. Specialist in sculpture services, conservation and maintenance, enlargements, and commemorative design services.	Free Write in No. 1810
Mohamad Wood Turning Co. 28 Meadow St., Dept. TB Brooklyn, NY 11206 718-417-0025; Fax: 718-417-0021	Specializes in custom wood spirals, turnings, balusters, and columns in all classical styles; load-bearing for interior or exterior use. Can furnish fluting, reeding, rope twists, and custom carving. Fractional columns available.	Free Write in No. 50
Monumental Iron Works 6500 Eastern Ave., Dept. TB Baltimore, MD 21224 800-229-5615; Fax: 410-633-6506	100-year-old fence manufacturer uses traditional techniques and patterns; stocks components and assembles to order. Carries pickets as well as ornamental panels and gates. Modular designs.	Free Write in No. 6910
Moonlight Molds, Inc. 17110 S. Main St., Dept. TB Gardena, CA 90248 310-538-9142; Fax: 310-538-9717	Architectural cast products (columns, capitals, cornices, brackets, balustrades, etc.) in a wide range of materials, colors, and textures; standard and custom shapes.	Free
Morrow Company, Frank 129 Baker St., Dept. TB Providence, RI 02905 800-556-7688; Fax: 401-941-3810	Grey-iron castings, stamped decorative metal ornament and trim, available through distributors.	Free Write in No. 1220
Mortex Mfg. Co. 1818 W. Price St., Dept. TB Tucson, AZ 85705 800-338-3225; Fax: 520-293-8884	Textured, decorative, cementitious materials for new or existing concrete; 22 colors; also, PVC drainage and control joints; cantilever deck forms and Tac-It (to add perimeter lighting to any cantilevered edge that has cove strip).	Free Write in No. 3010
Mountain Moose Design 2149 South, 3140 West, Dept. TB Salt Lake City, UT 84119 888-973-8095; Fax: 801-973-0234	Designer and manufacturer of wrought-iron lighting, mailboxes, and furniture. Custom division can produce practically anything out of iron, including detailed sculptures.	Free
Mountain Ornamental Iron Stone Mill Rd., P.O. Box 568, Dept. TB Caryville, TN 37714 423-562-2701; Fax: 423-562-6878	Cast-iron garden furniture and ornament, cast from original 19th-century patterns. Decorative Victorian and Art Nouveau designs for the home and garden. Original "Kramer" floral urns, settees, and planter boxes.	Free Write in No. 704
Mueller Ornamental Iron Works, Inc. 655 Lively Blvd., Dept. TB Elk Grove Village, IL 60007 847-758-9941; Fax: 847-758-9945	Custom, hand-forged, highly decorative ornamental metalwork in iron, bronze, aluminum, and stainless steel; interior and exterior applications. Website: www.ornamentaliron.net.	Free
Neenah Foundry Co. 2121 Brooks Ave., Dept. TB Neenah, WI 54957 920-725-7000; Fax: 920-729-3661	Manufacturers of decorative cast-iron tree grates and tree guards. Catalog depicts 89 styles of tree grates, which can be custom-sized and personalized with corporate logos.	Free Write in No. 1345
New England Garden Ornaments P.O. Box 235, Dept. TB North Brookfield, MA 01535 508-867-4474; Fax: 508-867-8409	Importer of cast architectural ornament from two English companies: Chilsonte Architectural and Yorkstone. Line includes steps and quoins, columns and pilasters, pier caps and copings, porticos, temples and pavilions, cornices.	Free Write in No. 2748

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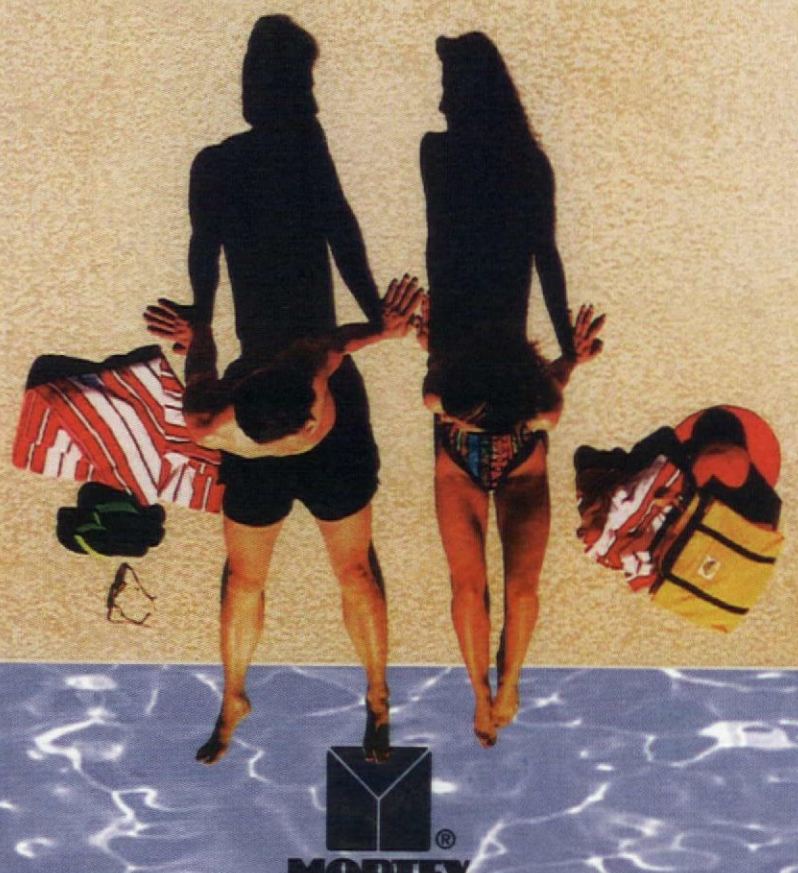
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WRITE IN NO. 3010

TRADITIONAL BUILDING'S *SourceList for*
Landscape, Streetscape & Garden Products

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature
New York Gas Lighting Co. 195 Bowery, Dept. TB New York, NY 10002 212-529-2651; Fax: 212-529-7811	Solid brass, bronze, and crystal chandeliers, lanterns, sconces, table and floor lamps. Both interior and exterior lighting available in gas-burning applications.	Free Write in No. 5380
Newstamp Lighting Co. P.O. Box 189, Dept. TB North Easton, MA 02356 508-238-7071; Fax: 508-230-8312	Custom indoor and outdoor lighting fixtures in all styles in copper, brass, and terne metal. All energy sources, including gas. Catalog available for Colonial-style fixtures and lanterns; restoration and reproduction.	Free Write in No. 800
Nichols Bros. Stoneworks, Ltd. 20209 Broadway, Dept. TB Maltby, WA 98296 800-483-5720; Fax: 425-483-5721	Manufactures hand-crafted, European and contemporary designs in reconstituted, dry-cast sandstone: planters and statuary products in 4 standard colors; custom colors available. Products crated for shipping anywhere in North America.	Free Write in No. 5980
Nielsen Iron Gate 929 East 15th St., Dept. TB Odessa, TX 79761 888-700-IRON; Fax: Same as phone	Builders of formal iron entrance gates and traditional solid iron fences. Website: www.iglobal.net/irongates	Free Write in No. 1252
NIKO Contracting Co. 3434 Parkview Ave., Dept. TB Pittsburgh, PA 15213 412-687-1517; Fax: 412-687-7969	Nationwide roofing and sheetmetal contractor has extensive experience in historic-restoration projects: custom architectural sheetmetal work, artificial patination of copper, standing-seam, slate, tile, and other historic roofing.	Free Write in No. 8300
Normandy Imports, Ltd. 1102 Falls Rd., Dept. TB Rock Hill, SC 29730 803-328-9232; Fax: Same as phone	Direct importer of antique French building materials, architectural, and garden elements; including hand-cut stone basins, sinks, and troughs for planters, fountain reservoirs, stone tables for the garden, and terra cotta flooring.	Free Write in No. 568
Oak Leaf Conservatories 876 Davis Dr., Dept. TB Atlanta, GA 30327 800-360-6283; Fax: 404-250-6283	York, England-based company specializes in the design, construction, & installation of custom-built traditional English-style conservatories. Quality construction includes mahogany & high-specification glazing in true divided lites.	Free Write in No. 6860
Old World Iron, Inc. 11128 N. Stemmons Fwy., Dept. TB Dallas, TX 75229 972-484-9926; Fax: 972-484-9758	Custom hand-forged wrought-iron stair railings, balconies, doors, and gates. Firm will pre-measure, deliver, install, or ship FOB Dallas.	Free Write in No. 332
Ornamental Metal Institute of N.Y. 211 E. 43rd St., Dept. TB New York, NY 10017 212-697-5553; Fax: 212-818-0976	Consultations, literature, and seminars on the design and use of architectural and ornamental metals to construction professionals; associated services provided free of charge.	Free Write in No. 5430
Ornamental Steel Designs, Inc. 681 International Blvd., Dept. TB Clarksville, TN 37040 931-552-0365; Fax: 931-645-9656	Ornamental metal railings, grilles, fences, gates, and garden elements.	Free Write in No. 2793
Palecek P.O. Box 225, Dept. TB Richmond, CA 94808 800-274-7730; Fax: 510-234-7230	Source of garden ornament, including lightweight spheres and eggs in stone composite. Also, patio furniture woven with plastic imitation wicker.	Free
Palmetto Planters Limited P.O. Box 1345, Dept. TB Holly Springs, GA 30142 770-345-6378; Fax: 770-345-3076	Decorative fiberglass/polymer planters, urns, and trash/ash containers in standard colors plus color matching; sizes from 18 in. OD and 16 in. high to 66 in. OD and 42 in. high.	Free Write in No. 879
Paragon Garden Art 801 Huger St., Dept. TB Columbia, SC 29201 803-254-5005; Fax: 803-254-7524	Company sells a wide range of garden products.	Free Write in No. 2751
Patina Finishes & Copper Coatings 3486 Kurtz St., #102, Dept. TB San Diego, CA 92110 800-882-7004; Fax: 619-683-7901	Supplier of water-based metallic coatings (copper, brass, bronze, pewter) for all surfaces, and patina solutions (green, blue, black, burgundy), interior or exterior.	Free Write in No. 3150
PAVE TECH, Inc. P.O. Box 576, Dept. TB Prior Lake, MN 55372 800-728-3832; Fax: 612-226-6406	Tools and accessories for the paver and retaining-wall industry: Pave Edge Rigid, Flex, and Industrial Restraint Systems; installation tools; cleaners, sealers, and masonry adhesives.	Free Write in No. 3660
Peinture Decorative 37-1/2 Saint Marks Pl., Dept. TB New York, NY 10003 212-228-6068; Fax: 212-677-8048	Nineteenth-century faux finishes, contemporary finishes, and murals are created by Justina Jorrin, graduate and silver medalist of Ecole Van der Kelen, Brussels, Belgium.	Free Write in No. 847
Pepper, Peter, Products, Inc. P.O. Box 5769, Dept. TB Compton, CA 90224 310-639-0390; Fax: 310-639-6013	Fiberglass planters, ash, trash, and recycling receptacles, available in 27 standard colors and four aggregate finishes.	Free
Period Lighting Fixtures, Inc. 167 River Rd., Dept. TB Clarksburg, MA 01247 800-828-6990; Fax: 413-664-7142	Handmade 18th- and 19th-century chandeliers, sconces, and lanterns. Aged tin, oxidized copper-, natural copper-, and pewter-finishes. Exterior and interior lanterns; many made under license from Historic Deerfield and Williamsburg.	Catalog $5 Write in No. 301
Polytek Development Corp. 55 Hilton St., Dept. TB Easton, PA 18042 610-559-8620; Fax: 610-559-8626	Manufacturer of liquid-rubber mold-making compounds, based on polyurethane and silicone, to produce molds for concrete, plaster, and Polytek liquid-plastic casting materials and other resins.	Free Write in No. 6360
Porphyry USA, Inc. 2097 Trade Center Way, Dept. TB Naples, FL 34109 941-591-1433; Fax: 941-566-7235	Porphyry stone is the volcanic rock used by the Romans as their symbol of royalty and prominence; for facades, streets, sidewalks, courtyards, walkways, driveways, and pool decks; flexible design options.	Free Write in No. 508
Primelite 407 S. Main St., Dept. TB Freeport, NY 11520 800-327-7583; Fax: 516-868-4609	Garden lights, walkway lights, cast aluminum poles, and globe post lights. Custom design and changes on all catalog items. Globes in acrylic, Lexan, Polycarbonate, polyethylene.	Free
Private Garden Greenhouse Systems P.O. Box 600, Dept. TB Hampden, MA 01036 800-287-4769; Fax: 413-566-8806	Full-service design/build greenhouse company; English Victorian greenhouses and conservatories, as well as commercial, institutional, and industrial greenhouses from Belgium. Also, consultation and conservatory-renovation services.	Free Call for more information
Rapid Building Systems P.O. Box 3335, Dept. TB Reston, VA 20195 703-471-4082; Fax: 703-471-4083	Company licenses qualified local manufacturers for the production of its award-winning Terrastop(TM) System: a versatile interlocking-block system for the construction of retaining walls, steps, fences, visual screens, etc.	Free
Red Suspenders Timber Frames Rt. 7, Box 8383, Dept. TB Nacogdoches, TX 75961 409-564-9465; Fax: 409-564-6001	Designers and craftspeople specializing in finely crafted timber-framed public, commercial, and residential projects throughout the U.S.	Free Write in No. 1025

COMPANY	SPECIALTY	Literature
Rejuvenation Lamp & Fixture Co. 2550 NW Nicolai St., Dept. TB Portland, OR 97210 888-343-8548; Fax: 800-526-7329	Manufactures Victorian, Arts & Crafts, Colonial Revival, Art Deco, and Neoclassic solid-brass reproduction lighting. Over 280 authentic interior and exterior styles, 11 finishes, & custom capabilities for all types of construction.	Free
Renaissance Companies 486 First St., Dept. TB Solvang, CA 93463 805-688-6222; Fax: 805-686-4044	Traditional street clocks, steeple clocks, and public clocks made to order; inventory of over 300 quality antique clocks, fully restored and guaranteed.	Free Write in No. 6470
Renaissance Conservatories P.O. Box 10604, Dept. TB Lancaster, PA 17605 800-882-4657; Fax: 717-209-7034	Manufacturers and installers of custom mahogany conservatories, greenhouses, and garden windows. Delivered in large, pre-assembled components. Solid-brass hardware, high-performance glazing, and unlimited sizes and styles.	Free Write in No. 378
Ribeiro Sculpture 155 Seamans St., Dept. TB Woonsocket, RI 02895 401-766-5232; Fax: Same as phone	Sculptor creates garden ornament in natural field stone: fountains, birdbaths, pavers, signage, sculpture, hand-carved lettering in stone and granite, and more.	Free
Robert Daniels Woodcraft 6207 Commercial Rd., Dept. TB Crystal Lake, IL 60014 815-444-1111; Fax: 815-477-2745	Traditionally styled, hand-crafted window boxes and planters manufactured from redwood, cedar, and marine plywood. Custom work available.	Free
Robinson Consumer Products 205 Armstrong Rd., Dept. TB Des Plaines, IL 60018 800-327-2874; Fax: 847-803-6953	Importer and distributor of landscape and garden urns, planters, bird baths, troughs, and pots, made of concrete, clay, plastic, stoneware, and fiberglass.	Free Write in No. 732
Robinson Flagstone P.O. Box 208, Dept. TB Fort Washington, PA 19034 215-646-3500; Fax: 215-646-1855	Offers a wide variety of Pennsylvania bluestone in various thicknesses, sizes, and edge finishes. All types of custom cutting for new construction; restoration work available. Design service and assistance offered.	Free Write in No. 9790
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Rossi USA Corporation 1750 S. Des Plaines Ave., Dept. TB Forest Park, IL 60130 708-386-0183; Fax: 708-386-0186	U.S. division of French company; quarriers and fabricators of more than 26 types of French limestone. Dimensional, cut, paving tiles and slabs.	Free Write in No. 392
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Ryther-Purdy Lumber Co. P.O. Box 622, Dept. TB Old Saybrook, CT 06475 860-388-4405; Fax: 860-388-9401	Manufacturer of Western red cedar lighting standards, illuminated walkway bollards, benches, signage, flagpoles, trash receptacles, timber guide-rail fencing, and gates.	Free Write in No. 91
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Schiff Architectural Detail 120 Eastern Ave., Dept. TB Chelsea, MA 02150 617-887-0202; Fax: 617-887-0127	Foundry, forge, and fabrication shop offers custom castings and non-ferrous forge work; machine-shop service, rubber molding, and pattern work. Historic restoration and refurbishment. Also, custom large-scale bowl fountains.	Free Write in No. 7730
Schwartz's Forge & Metalworks, Inc. P.O. Box 205, 2695 Rte. 315, Dept. TB Deansboro, NY 13328 315-841-4477; Fax: 315-841-4694	For 21 years, this architectural metal company has designed and produced stair railings/ balustrades, gates, doors, and fences with careful attention to detail.	Free Write in No. 1218
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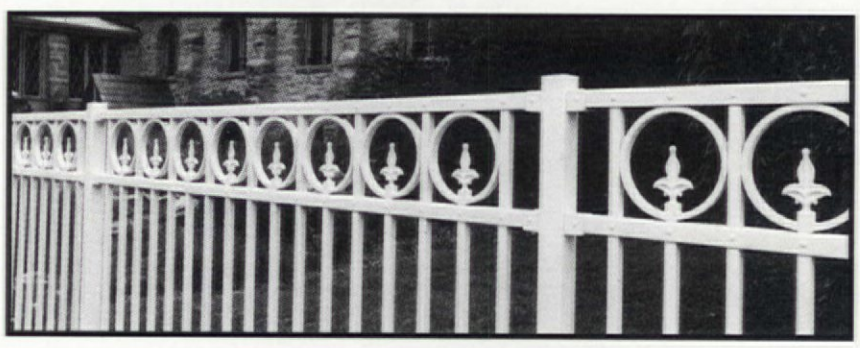
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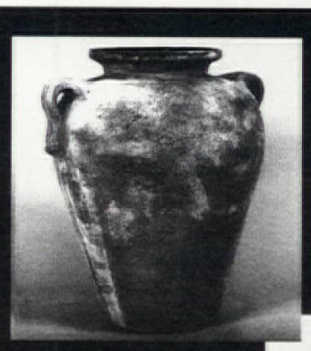
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Smith-Cornell Impressions 567-1/2 E. Riverview Ave., Dept. TB Napoleon, OH 43545 800-325-0245; Fax: 419-599-0999	Sand-cast-bronze and -aluminum plaques and signs; standard National Registry plaques; 'Graphics Plus' plaques and signs. More details on their web site: www.smith-cornell.com.	Free Write in No. 460
Smooth-On, Inc. 2000 St. John St., Dept. TB Easton, PA 18042 800-762-0744; Fax: 610-252-6200	Manufacturer of liquid urethane and silicone mold rubber compounds that can reproduce any original model. Rubber can be poured, brushed, or sprayed on at the job site and is ready the next day for production casting.	Free Write in No. 650
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Steptoe & Wife Antiques, Ltd. 90 Tycos Dr., Dept. TB Toronto, Ontario, CANADA M6B 1V9 800-461-0060; Fax: 416-780-1814	Specializes in architectural and decorative metal projects (such as canopies, gazebos, railings, etc.) to serve the renovation, restoration, and quality construction industries. Custom metal fabrication. Victorian style spiral and straight staircases.	Free Write in No. 470
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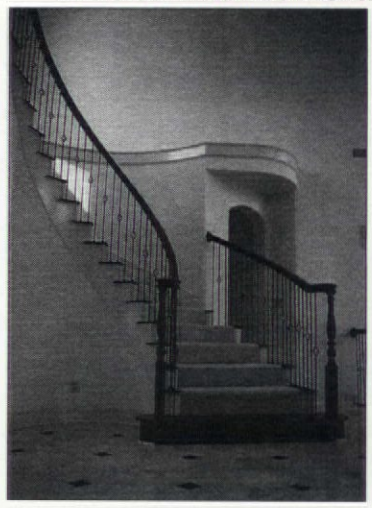
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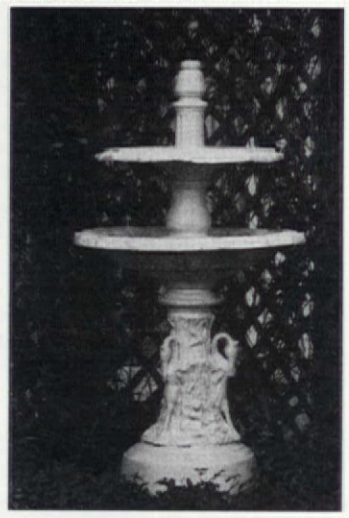
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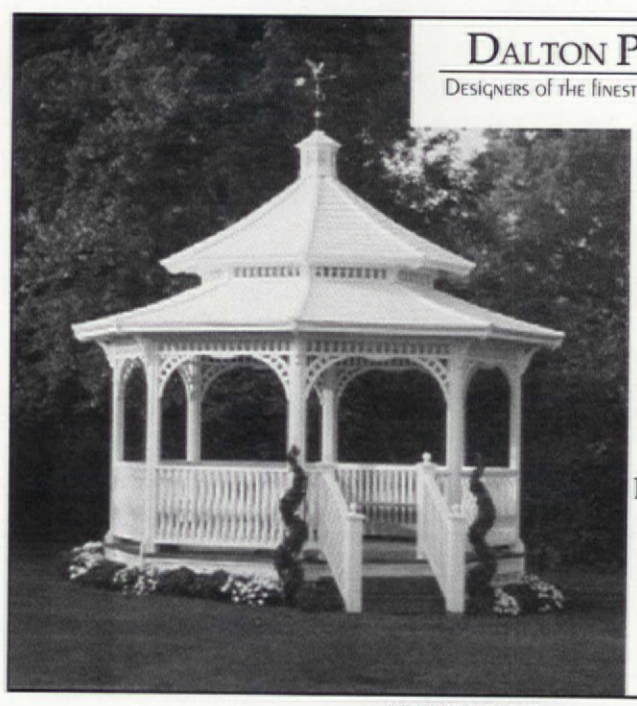
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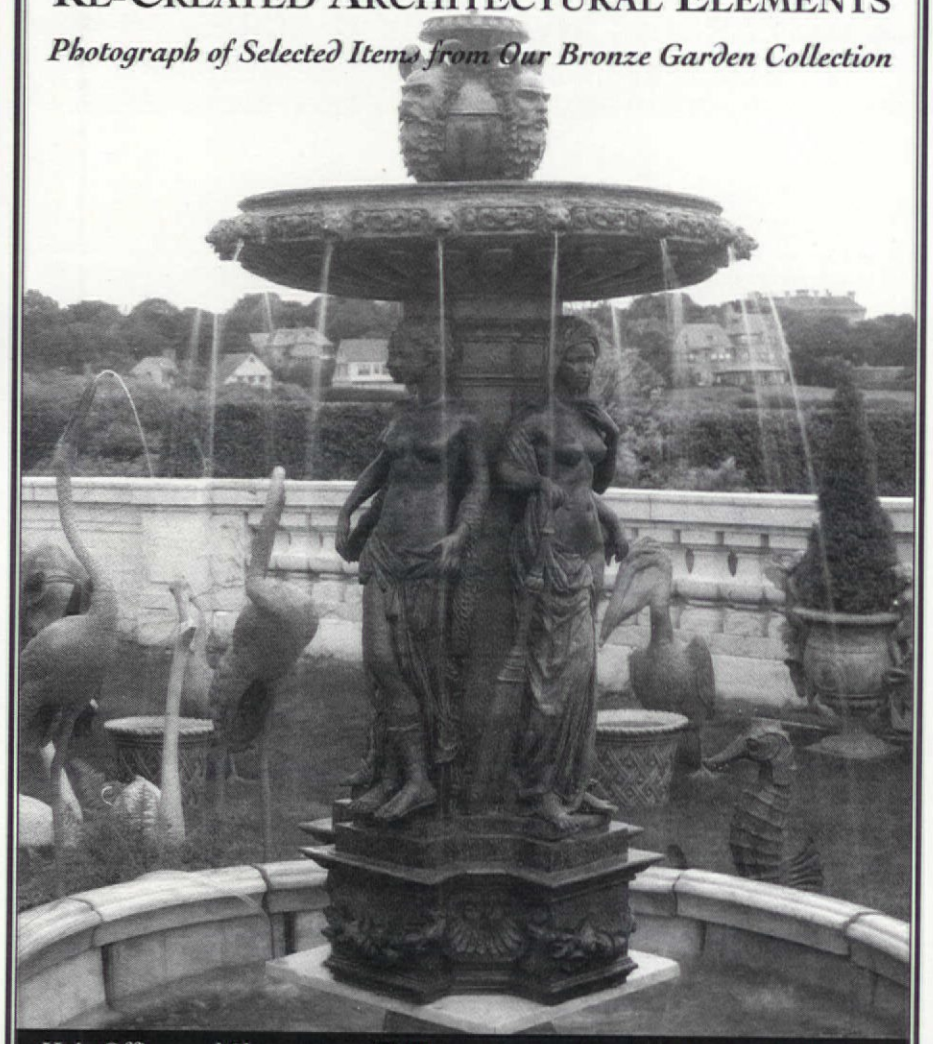
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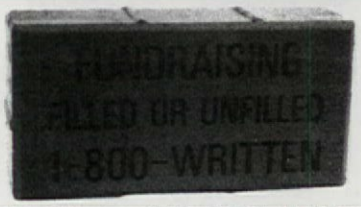
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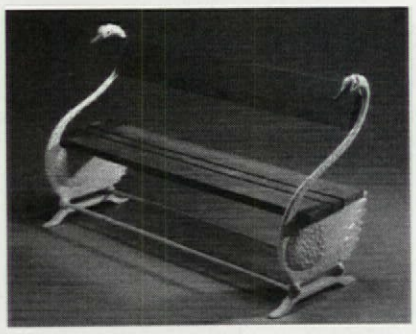




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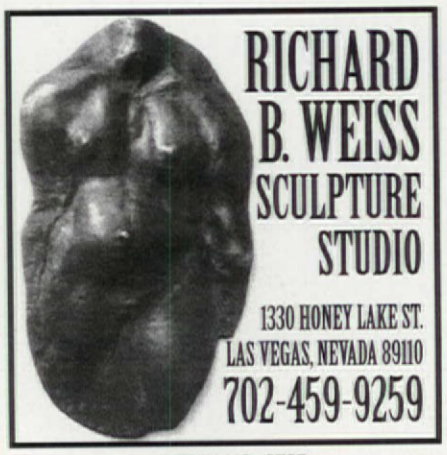
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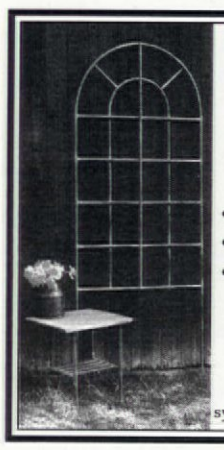
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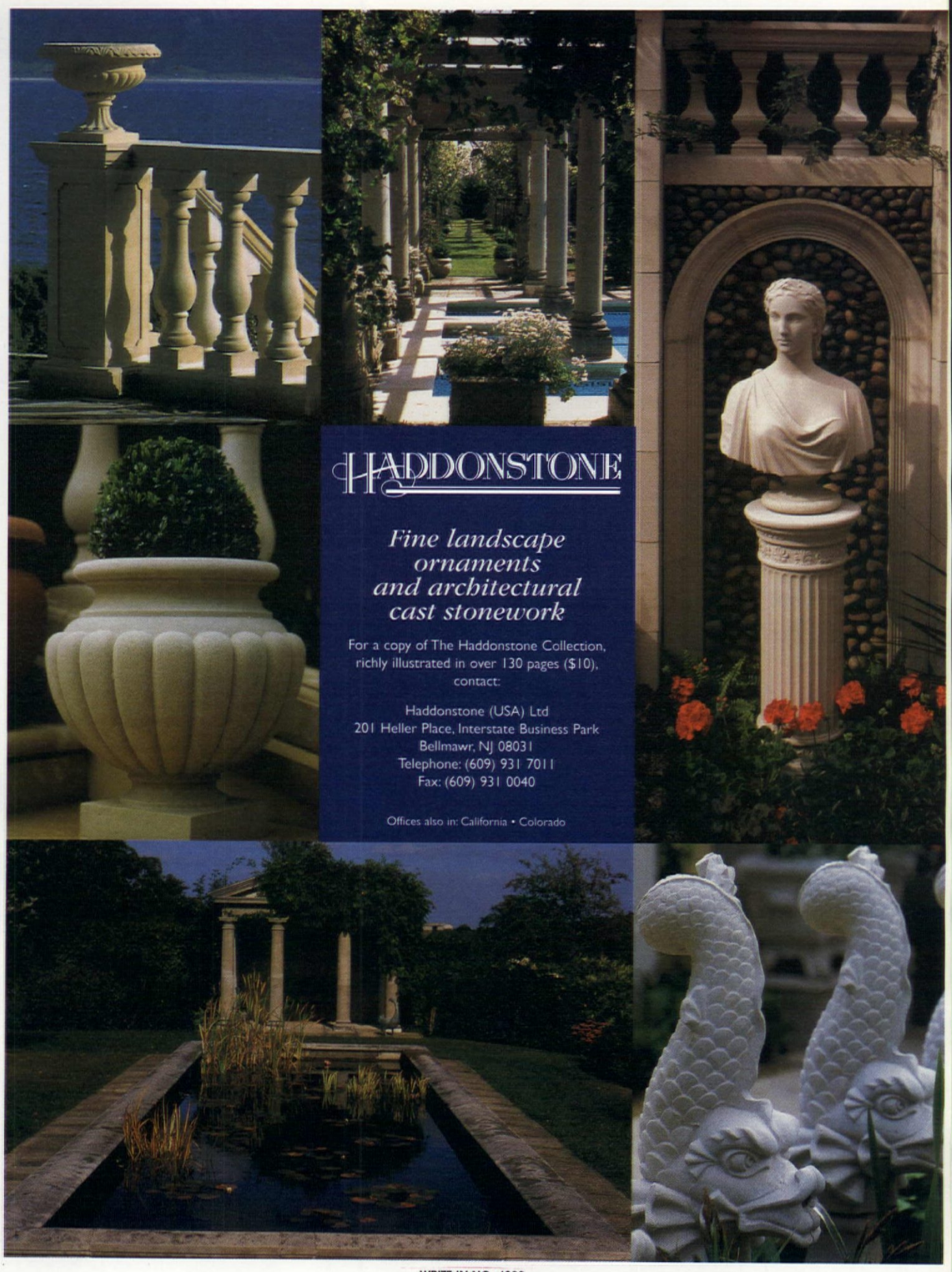
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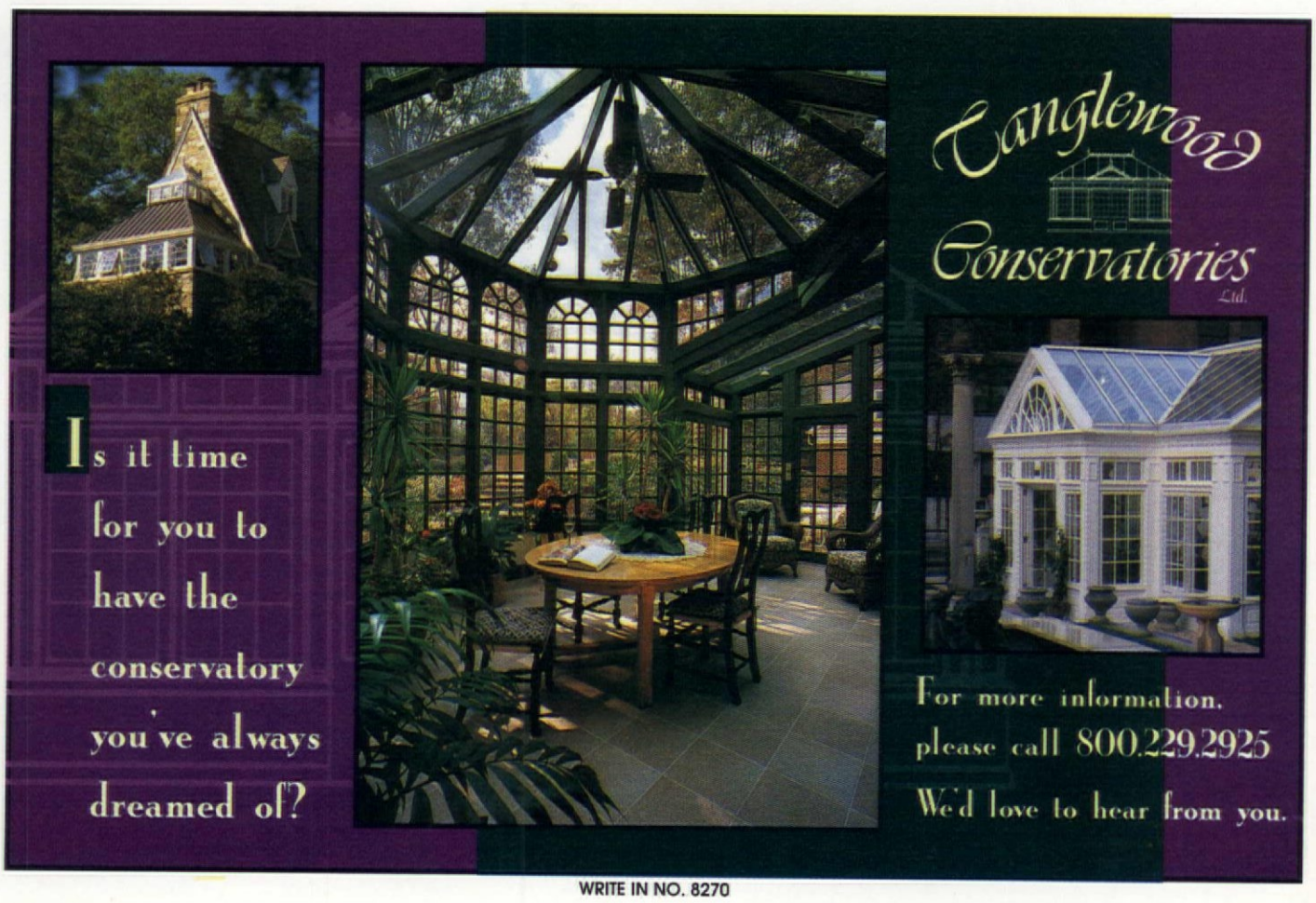
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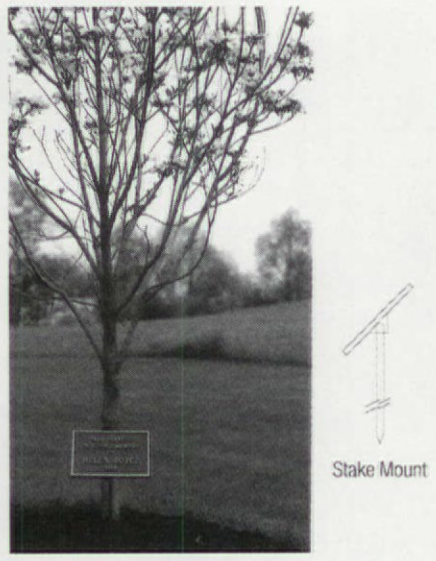
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SUR-FIN's wide range of patinas include these various verde-rust steel finishes. *Write in No. 5620*



LAGUNA LIGHTCRAFT's specialty is hand-crafted solid-copper landscape lighting. *Write in No. 198*



Though they also make monumental cast-metal plaques, this stake-mounted bronze plaque made by LA HAYE BRONZE quietly commemorates the planting of a tree for a loved one. *Write in No. 9160*



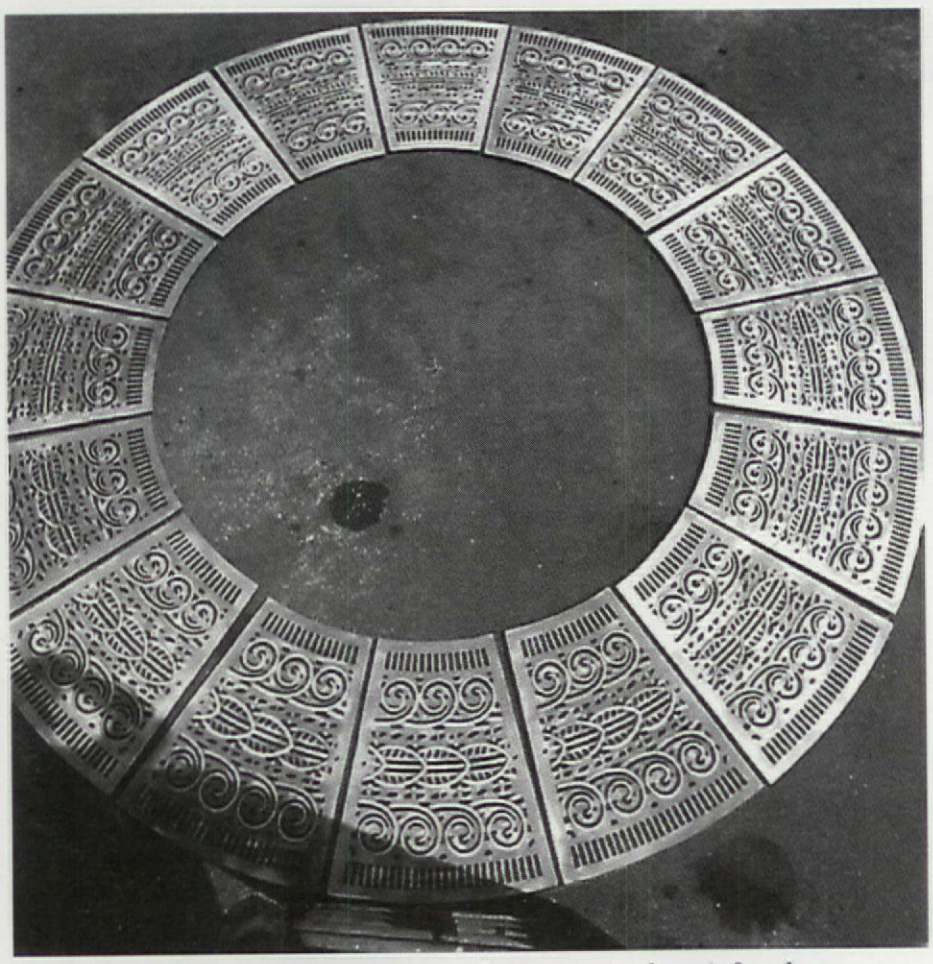
FRANK MORROW stampings in solid brass and copper include these festive garden designs: from top, rooster, dragonfly, watering can, garden sprite, and sunflower. *Write in No. 1220*



The Phoenix, a fountain control from OTTERBINE BAREBO, regulates the rise and fall of waters of this office park fountain.



BROSAMER'S BELLS collects bells from all over the country in all shapes and sizes, including yard bells. *Write in No. 7130*



SCHIFF ARCHITECTURAL METAL cast these ornamental grates for a large public-fountain project. *Write in No. 7730*



This fence from BAMBOO FENCER is a composite style that incorporates alternate panels of bamboo and thatch, offering a solid screen to the outside. *Write in No. 241*



ARCHITECTURAL IRON DESIGNS sells ornamental metal components like this stylized bird in flight. Elements like this one can be used in screens, gates, and railings. *Write in No. 7950*

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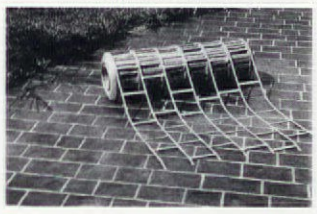
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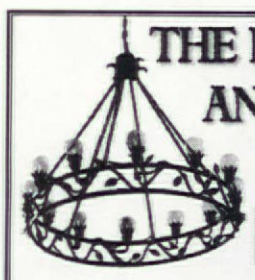
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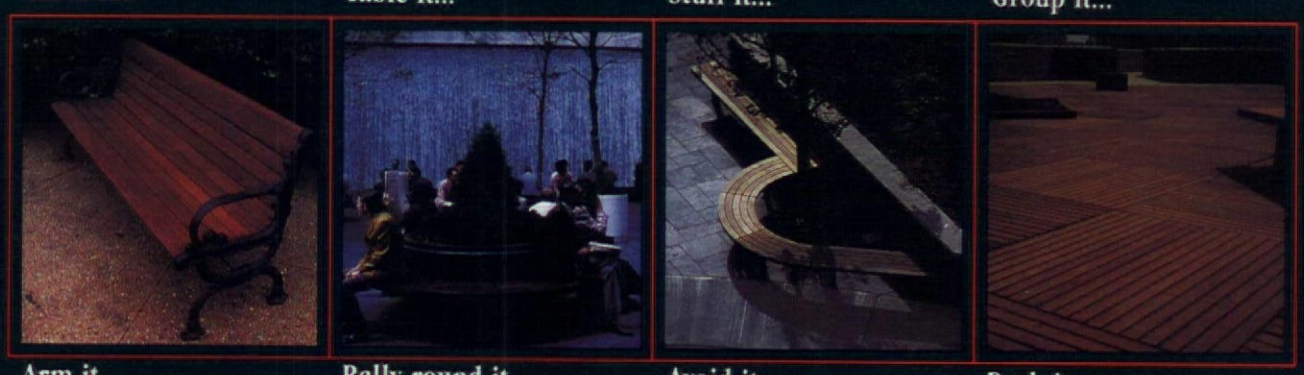
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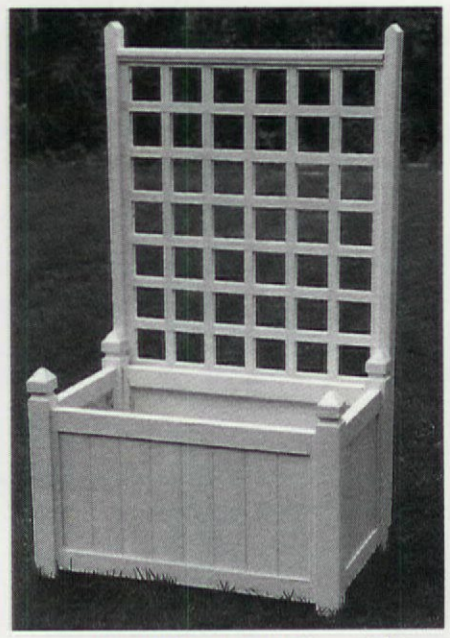
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FREDERICK RAMOND's lightpost fixture #401-PF AP CL shows influences of the Prairie style. *Write in No. 940*



Wood planters, arbors, and trellises are a specialty of MILLS & CO. *Write in No. 6670*



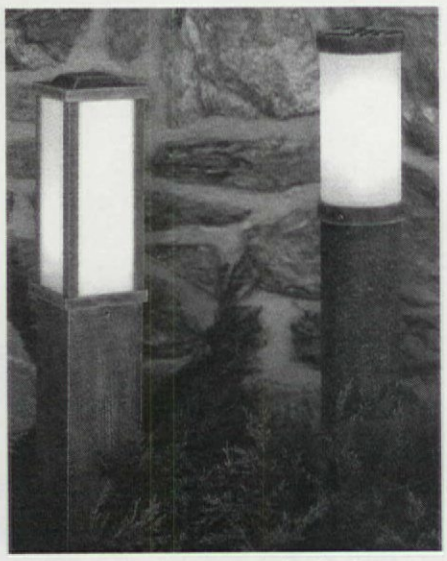
Among BRATTLE WORKS' specialties are site elements, including trellises and planters — or combinations of such elements. *Write in No. 2766*



The MODERN ART FOUNDRY recently cast this sculpture, "Brisies" by sculptor Paul Manship, under the supervision of his son, John Manship. *Write in No. 1810*



CAPITOL DESIGN sandblasted wood signs are available in redwood and cedar woods, as well as their own "Sign Foam." *Write in No. 866*



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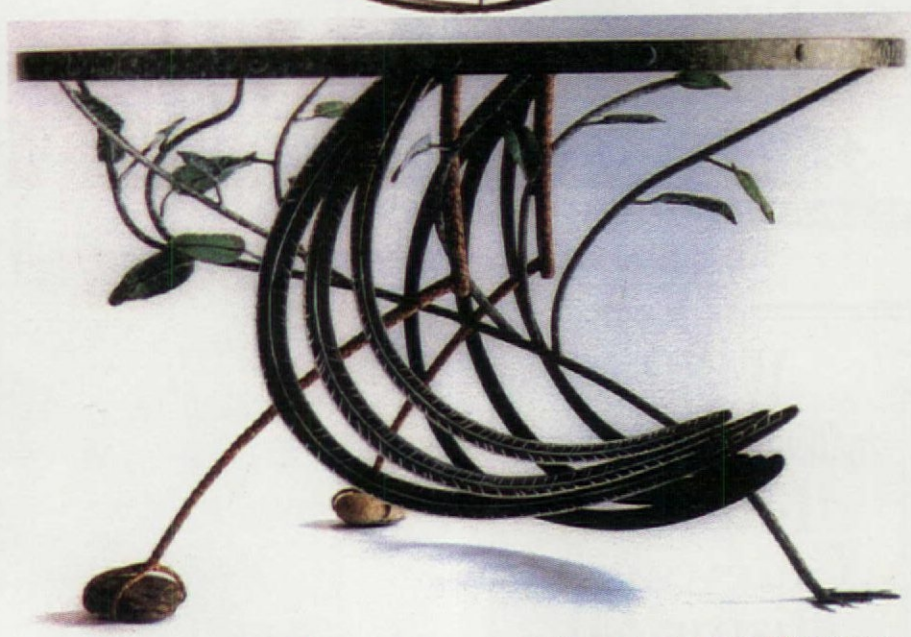


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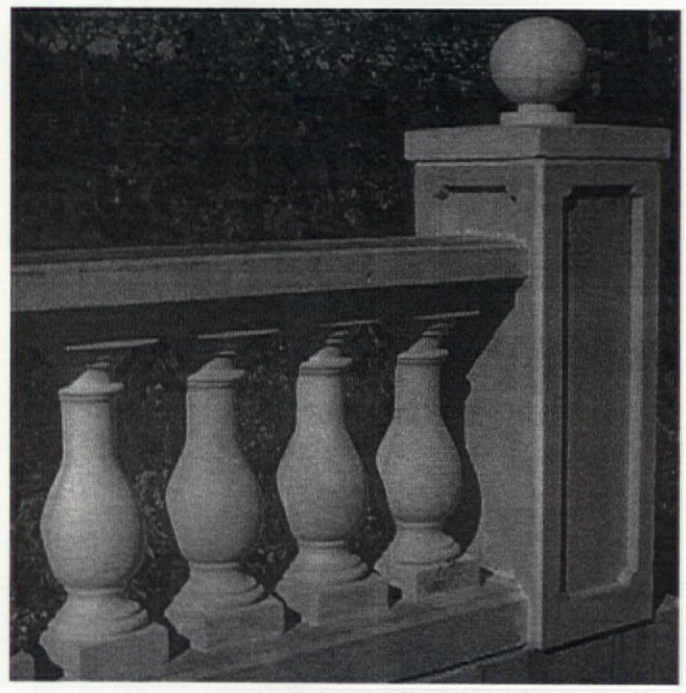
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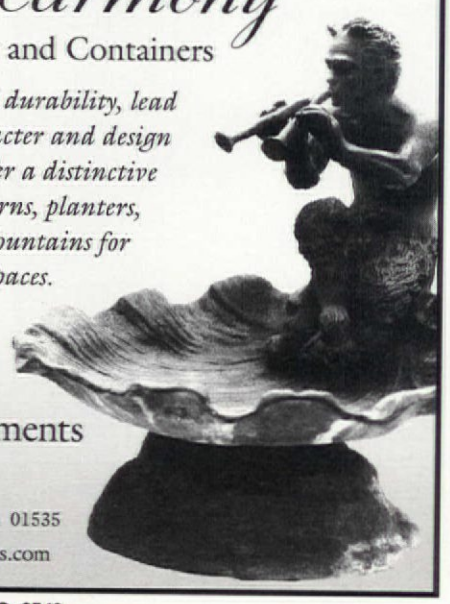
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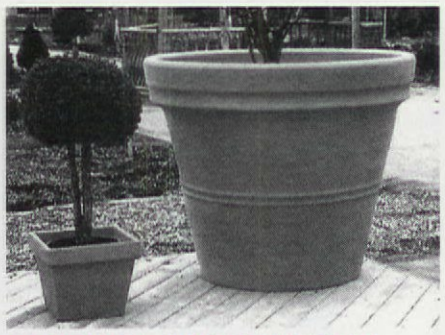
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LANDSCAPE PRODUCTS PORTFOLIO

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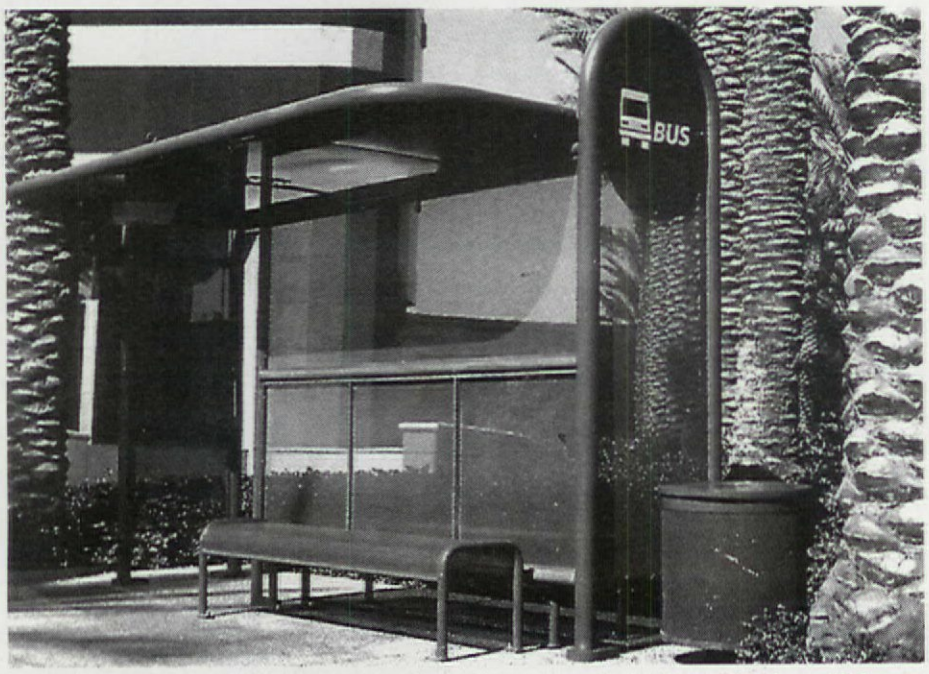
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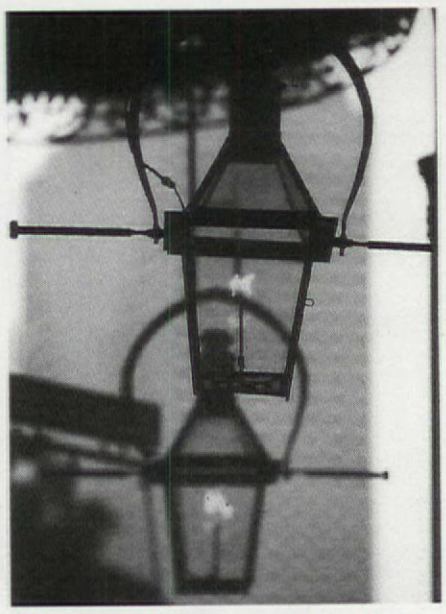
Cherubic figures cast by ROYALSTON ARTS FOUNDRY can be used to ornament the garden. *Write in No. 496*



STONE LEGENDS created the cast-stone classical elements that make up this stately gazebo. *Write in No. 8630*



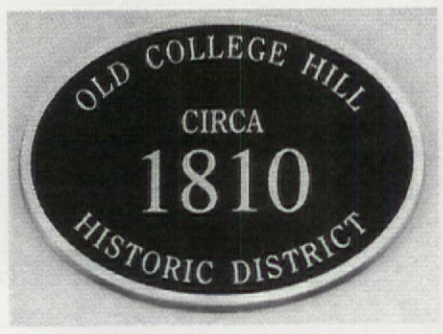
The heavy-duty model #C36TW from SWEEPSTER can be used to quickly remove gravel, dirt, and debris. *Write in No. 238*



Historic gas lights are a specialty of the New Orleans-based BEVOLO GAS LIGHTING. *Write in No. 166*



The armillary sphere #X715 from HADDONSTONE is made from solid brass, and the company can calibrate the sphere to any country in the world. It rests on their Adam sundial plinth #D130, an octagonal base in the style of Robert Adam. *Write in No. 4020*



HEALY BROS. FOUNDRY's standard line of National Register plaques includes house and historic-district markers. *Write in No. 5530*

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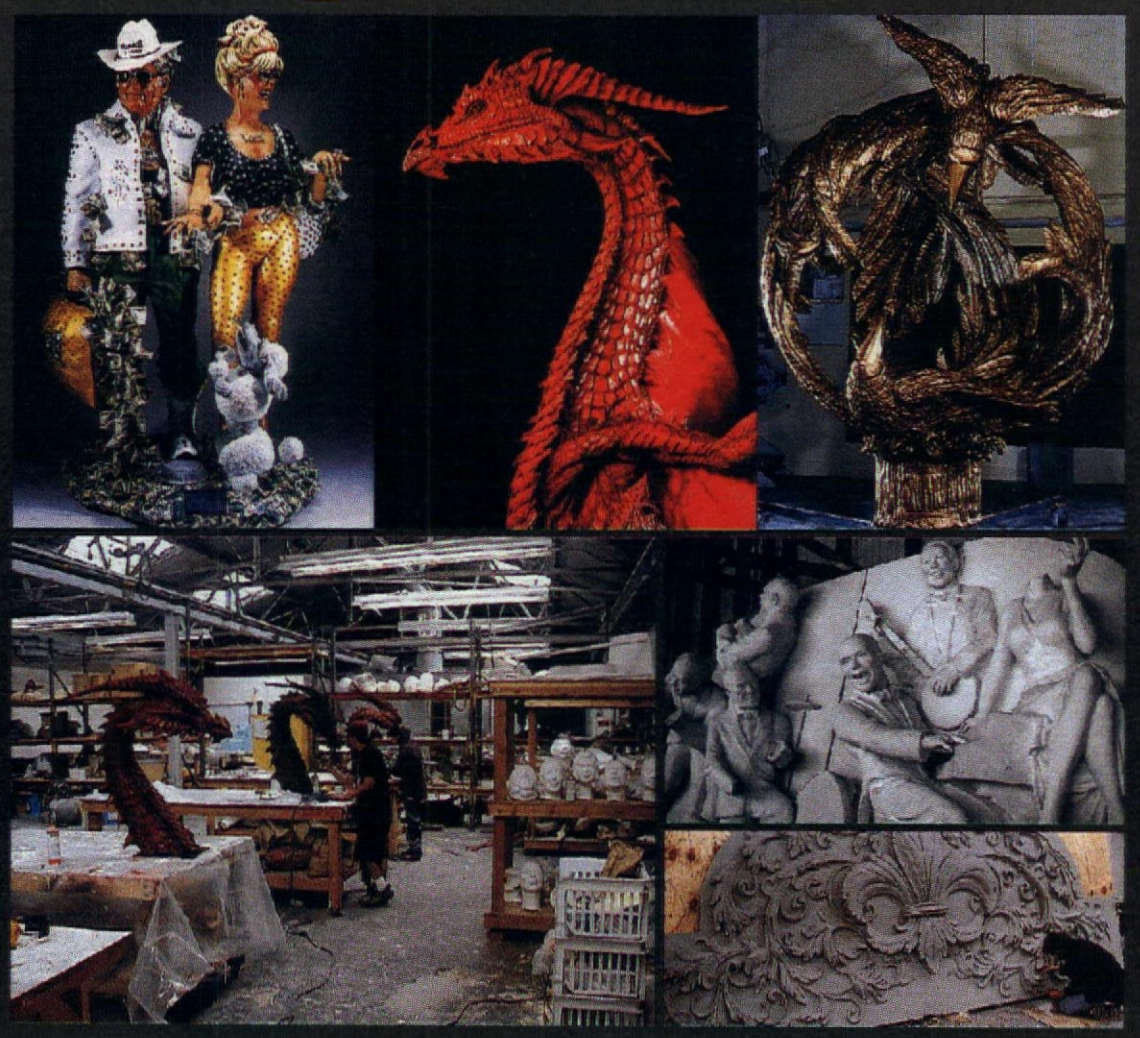


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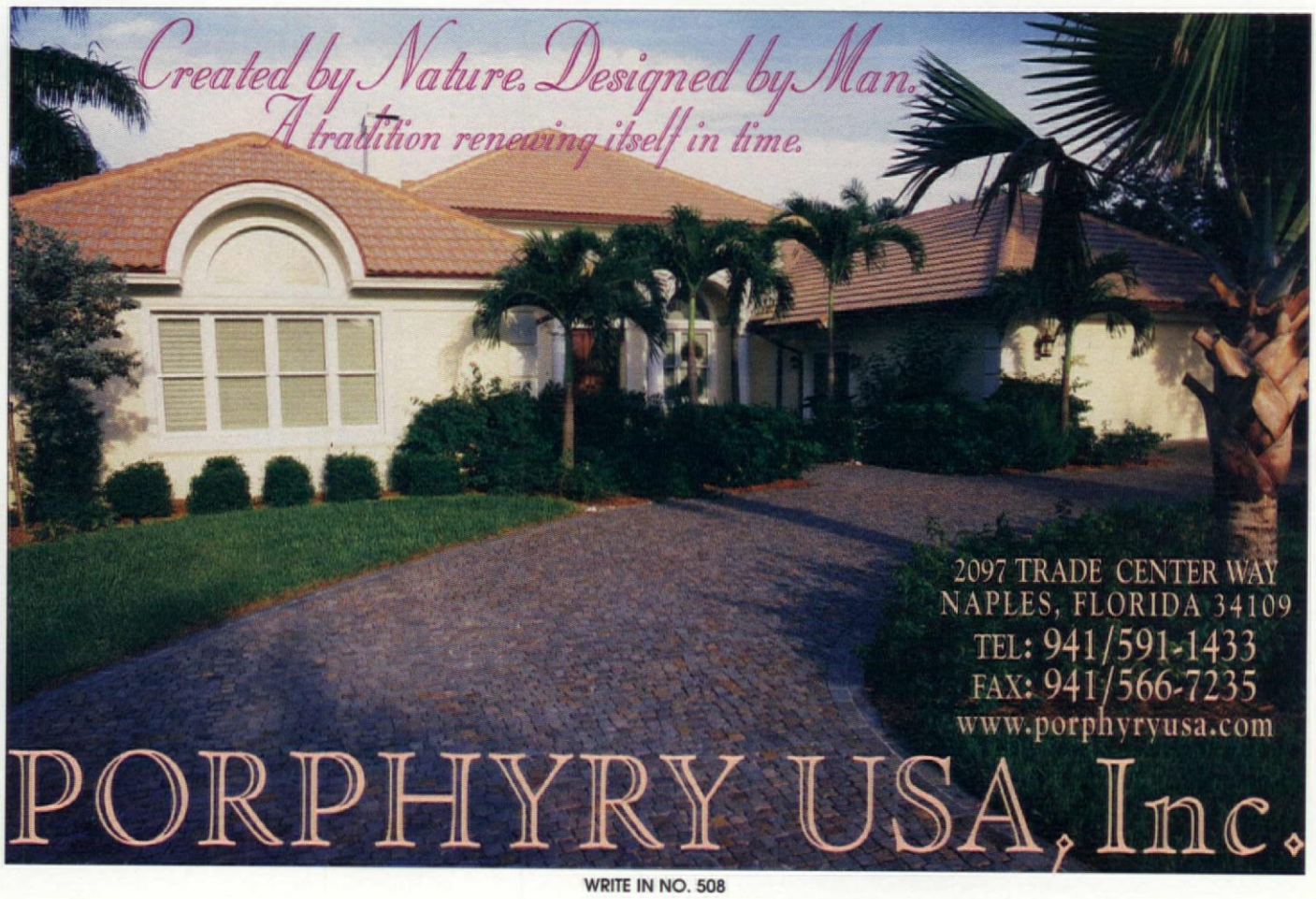
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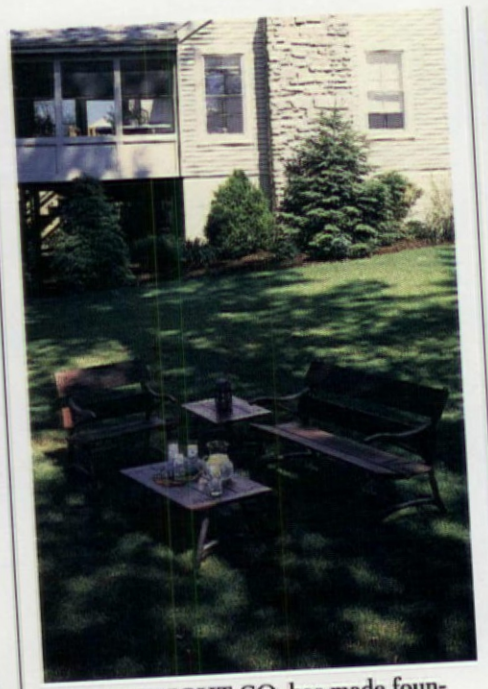
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LANDSCAPE PRODUCTS PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 160-172.



Flat-top pickets from MONUMENTAL IRON WORKS were used for the iron security fencing surrounding this garden. *Write in No. 6910*



JOHN WRIGHT CO. has made foundry products for homes and gardens for over a century, and recently began producing a line of cast-aluminum and red cedar furniture, including benches, seats, coffee table, and side table. *Write in No. 2772*



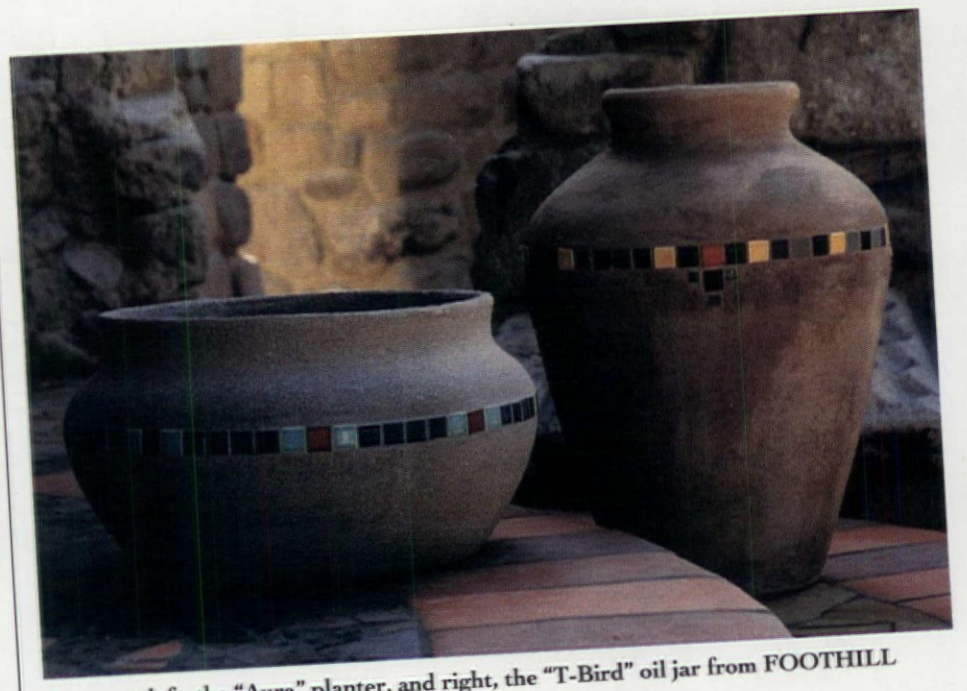
CAROLINA SOLAR STRUCTURES makes enclosures for pools and spas, which are fabricated of non-corrosive structural aluminum components. *Write in No. 692*



IRONSMITH's Salem model takes its inspiration from the mooring posts used for ships. The 35-in. bollard is model #M9023. *Write in No. 9000*



A solid weight helps anchor this flag and mimics the design of the flag-staff holder, both from CHAENOMELES. *Write in No. 1360*



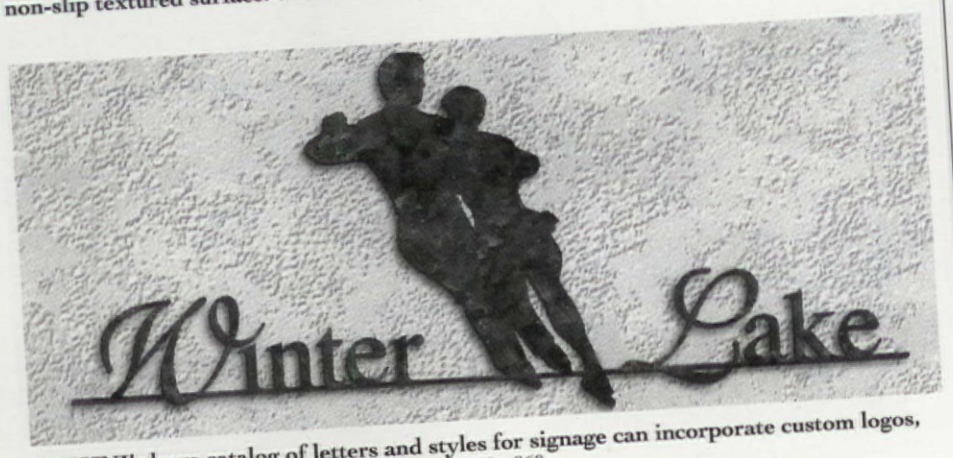
Shown at left, the "Aura" planter, and right, the "T-Bird" oil jar from FOOTHILL POTTERY. *Write in No. 859*



Kool Deck from MORTEX MANUFACTURING keeps paved areas more comfortable than concrete or other decking surfaces can, while providing an attractive and durable, non-slip textured surface. *Write in No. 3010*



The owners of this beautiful RENAISSANCE CONSERVATORIES space brought their garden furniture indoors to enjoy this light-filled retreat. *Write in No. 378*



GEMINI's huge catalog of letters and styles for signage can incorporate custom logos, like this Imperial red granite logo. *Write in No. 869*

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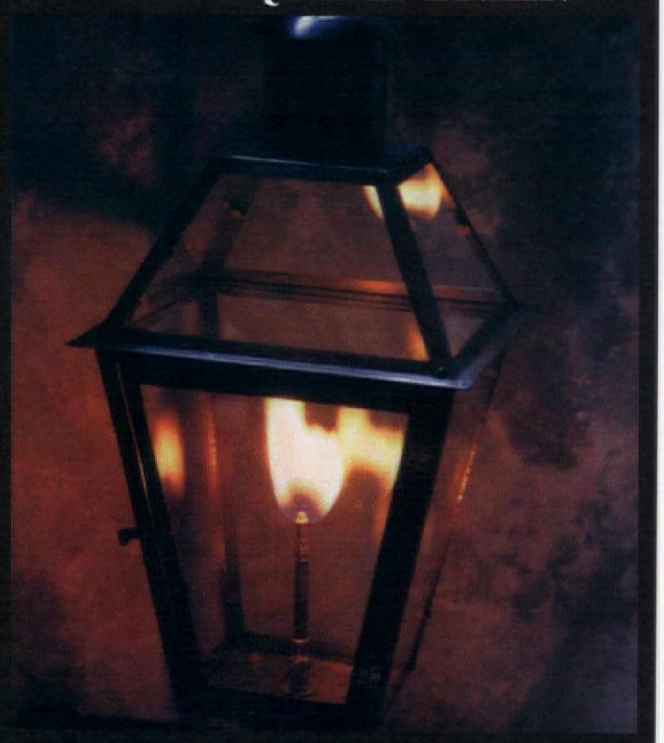
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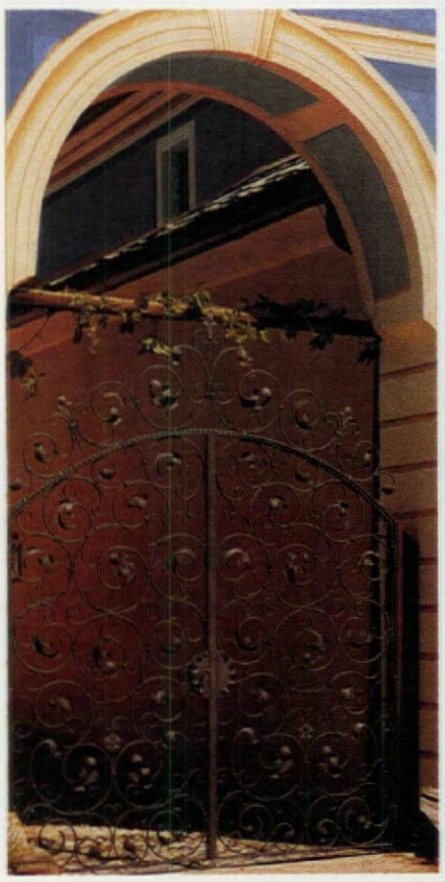
The custom seating and planter assembly in this corporate park illustrates the manufacturing skills of D.M. BRAUN & CO.



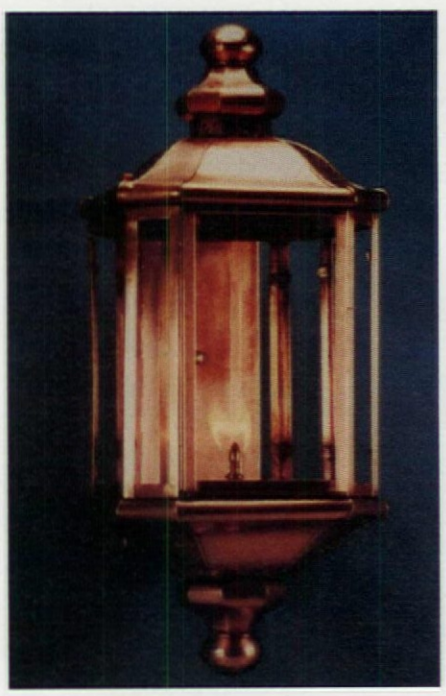
Stars are an appropriate theme for this fence, recreated by ALLEN-ROBBINS and located in front of the Texas state capitol; the stars create an attractive counterpoint to contrasting gold finial tops on the fence. *Write in No. 1005*



This brass wall sconce from BALL & BALL LIGHTING measures 15 in. by 48 in. *Write in No. 7660*



Forged-metal components are the specialty of KING SUPPLY, and were used to create this European-style courtyard gate. *Write in No. 418*



CHARLESTON LIGHTING & MANUFACTURING'S "Vallejo" series is one of many uniquely styled copper lanterns from their catalog of hand-crafted designs. It is available in electric, gas, hanging, pier, and wall-mount configurations. *Write in No. 772*



This finial, Model F100 from BOSTON TURNING WORKS, is derived from a historical model and custom turned in either pine or mahogany woods. *Call (617) 924-4747 for more information.*



Lanterns mounted outside the home provide accent and ambient lighting for visitors. This colonial-style configuration features the L371 lantern from PERIOD LIGHTING FIXTURES, INC., which measures 10 in. x 9 in. x 19 in. The wooden shelf bracket shown here can also be ordered from the company. *Write in No. 301*



The circular inserts in the end supports of this bench from ALLOY CASTING CO. can easily be fitted with a wide range of decorative inserts, or with your own custom design. *Write in No. 4050*



POLYTEK'S Poly-15-6 Liquid plastic was used to create this lifesize blue heron, which has presided over this pond for ten years. *Write in No. 6360*

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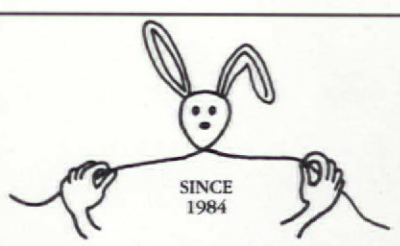
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WRITE IN NO. 2180

LANDSCAPE PRODUCTS PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 160-172.



The Reading Series from KEYSTONE RIDGE is a sturdy metal bench designed in the style of a wooden country garden bench. The curved 6-ft. Reading bench shown here is model #RE2CU6. *Write in No. 728*



BRANDON INDUSTRIES' signpost and mailboxes are made of cast aluminum, and can be outfitted for 24-in. or 30-in. regulation street signs. *Write in No. 73*



IMPERIAL MAILBOX SYSTEMS' "C-Series" mailbox-post systems include the C1 Classic model, with a finial-topped aluminum post. *Write in No. 586*



JAMES GARVEY's architectural site furnishings have included these sculptural wing surface benches. The horizontal arc is positioned to provide an "ergonomic lift" at the small of the back, and the curved shape is an effective deterrent from using it as a place to lie down. *Write in No. 2771*



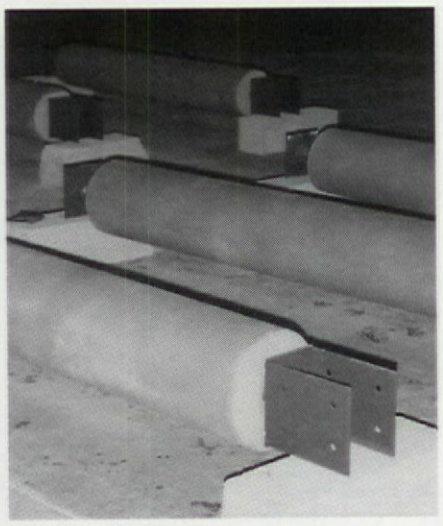
GARDEN ART INTERNATIONAL lives up to its name with this Victorian-style rustic metal fern bench. *Write in No. 582*



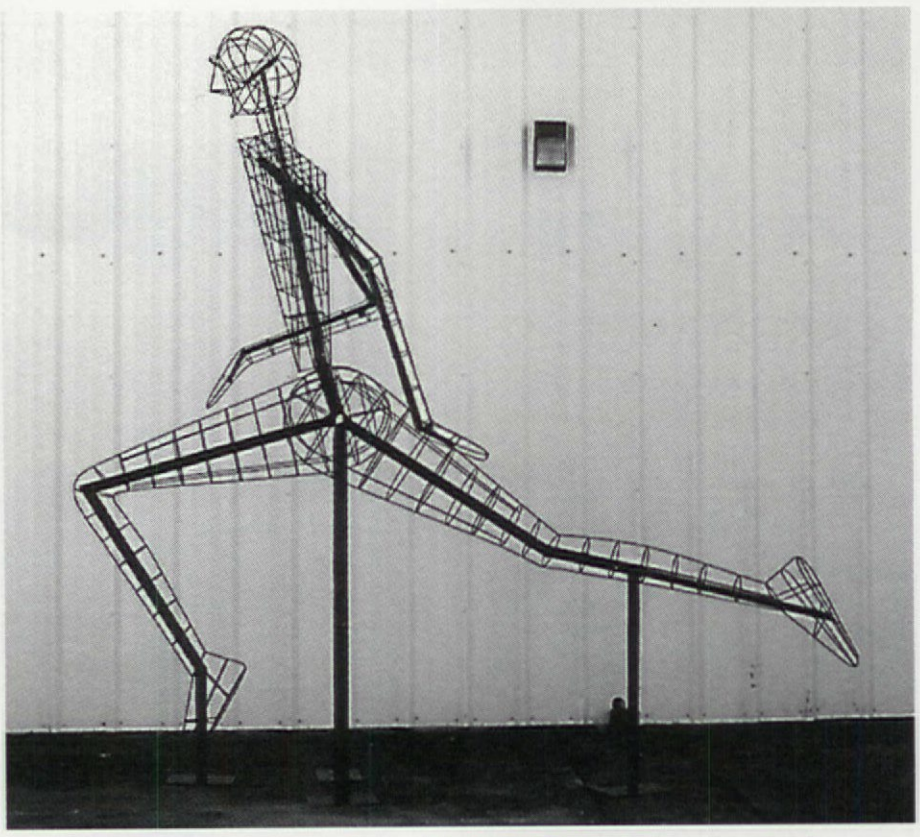
BILL'S CUSTOM METAL FABRICATION created these ornamental driveway gates. *Write in No. 1270*



Sculptor Warren Archer's "Under the Waterfall" is a figurative bronze that would certainly be at home in a garden or public-art setting, available from ARCHER SCULPTURE. *Write in No. 1076*



MILESTONE'S lightweight one-piece structural columns can be used for pergolas, arbors, and gazebos. *Write in No. 495*



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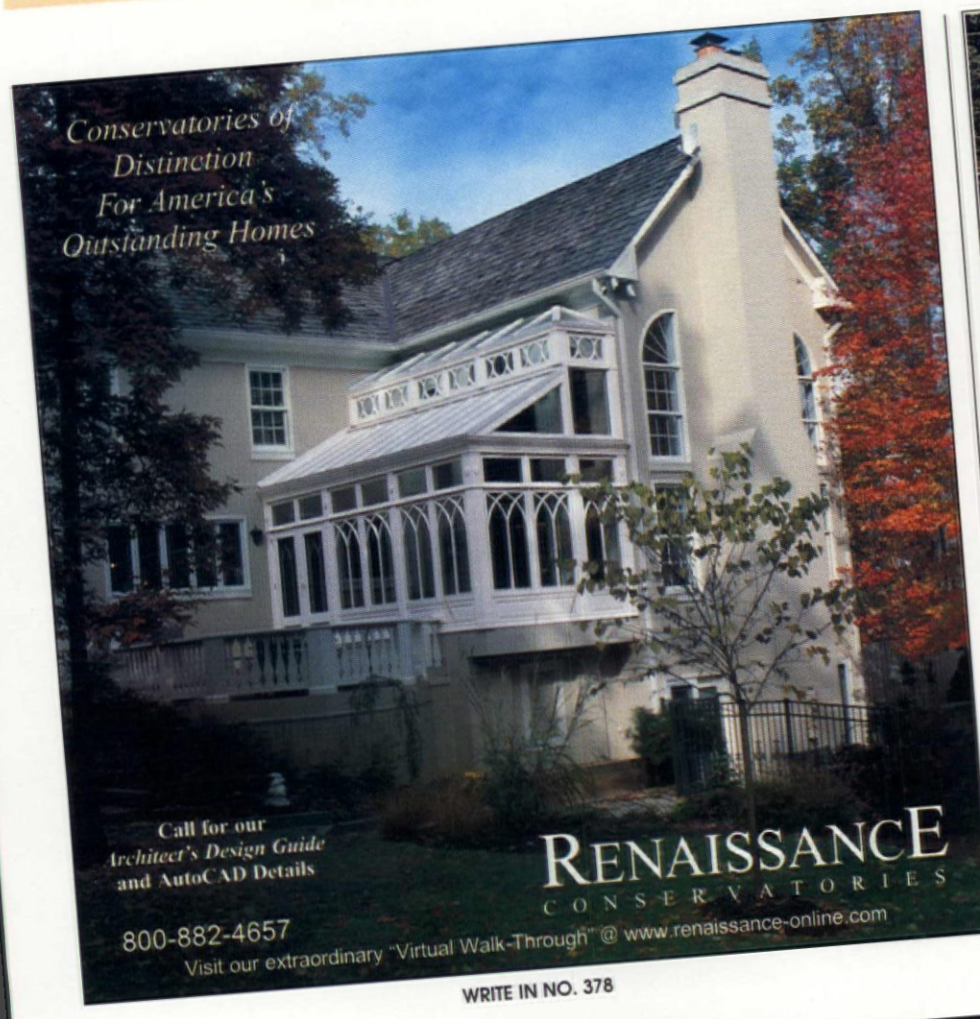




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South Bay quartzite from CHAMPLAIN STONE creates the tone for this residential pool. *Write in No. 4270*



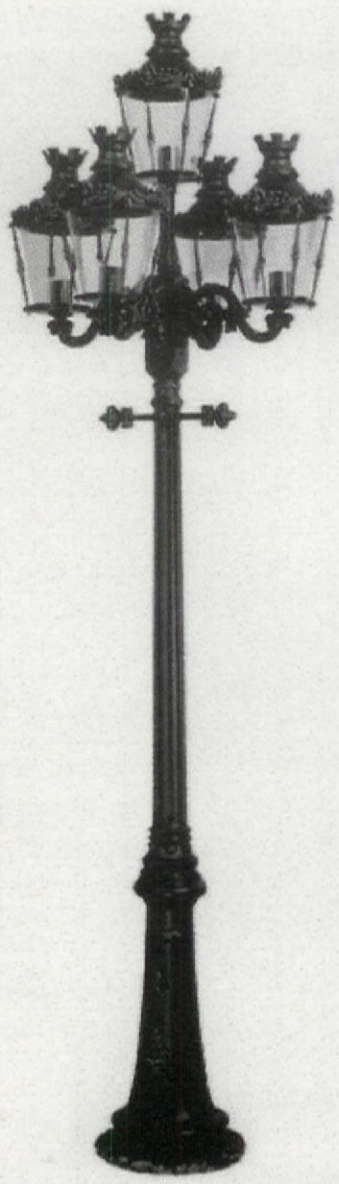
Faux brick from ARTCRETE features the strength and economy of concrete with the decorative appeal of brick. *Write in No. 2140*



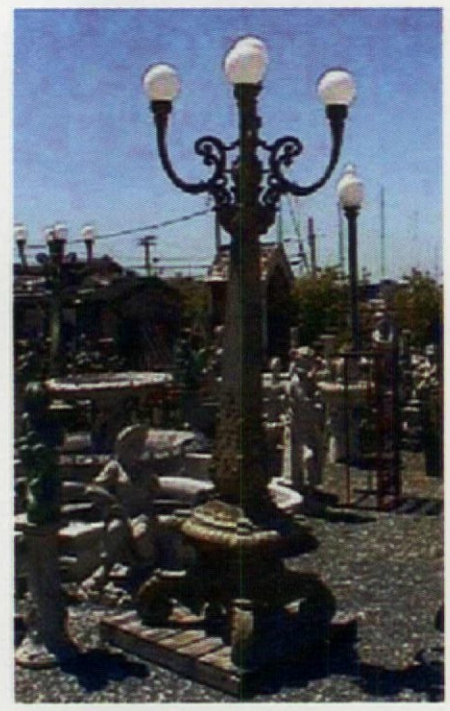
THE GREEN MOUNTAIN GATE CO. turnstyle entrance is a remote-controled mahogany and stainless-steel gate. *Write in No. 6750*



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European-style lanterns and street furnishings, like the "Bulevard" lantern, are imported by DAHLHAUS DISTRIBUTORS. *Write in No. 2767*



In addition to its wide array of antiques, AARDVARK ANTIQUES recasts fixtures, like this Vanderbilt light based on a design from an 1883 mansion. The fixture is 126 in. high by 119 in. high with a 36 in. sq. base. *Write in No. 718*



This wood bench from VERMONT OUTDOOR FURNITURE is painted a cheerful green with contrasting black, providing a familiar and comfortable element in this office pavilion. *Write in No. 3860*



FOUR SEASONS SUNROOMS has added to its full line of sunrooms, solariums, and conservatories with a new line of hobby greenhouses. The greenhouses, framed in extruded aluminum, are available in a choice of colors with "GE Lexan Twinwall" or D.R. Acrylic Plexiglass walls. *Write in No. 910*

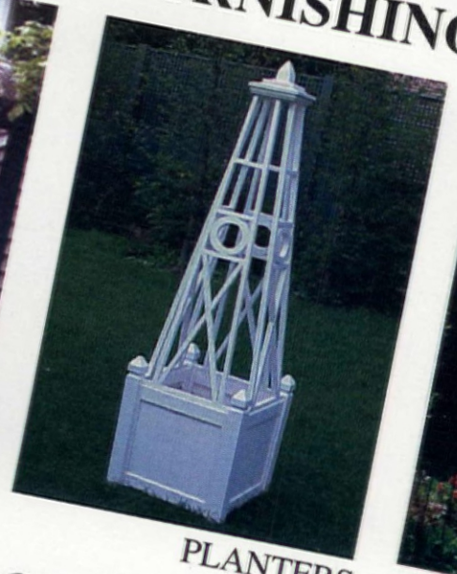


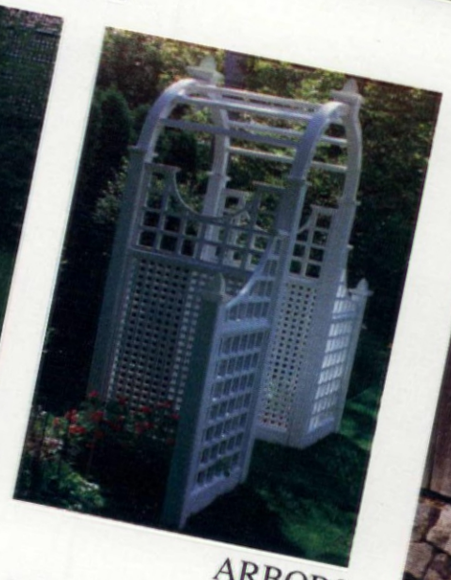
MAGNIFLOOD created this posttop lantern for the streets of New York City's Chinatown. The durable cast tops are combined with polycarbonate, acrylic, and tempered-glass lenses. *Write in No. 2725*



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WRITE IN NO. 621

LANDSCAPE PRODUCTS PORTFOLIO

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These textured tiles, located on a street in Easton, Pa., were produced using a rubber stamp made of SMOOTH-ON's PMC-780. *Write in No. 650*



Artisans from OLD WORLD IRON crafted this ornamental garden fence and gate. *Write in No. 332*



Modern polycarbonate lights are housed in this attractive period-style base, from SENTRY ELECTRIC CO. *Write in No. 497*



NEENAH FOUNDRY'S catalog features a wide range of tree grates, including the #R-8837-1 round grate with removable opening grates used at this nature preserve. The grates allow for the installation of sub-grade lights. *Write in No. 1345*



ENVIRONMENTAL FEATURES' Alpha Precast site furnishings are pre-cast concrete with aggregate finishes. They have a wide range of trash and ash receptacles, and custom work is available. *Write in No. 278*



THE STAMP STORE has brickform texture mat tools that create various effects in poured concrete, like this London Cobble pattern. *Write in No. 2738*



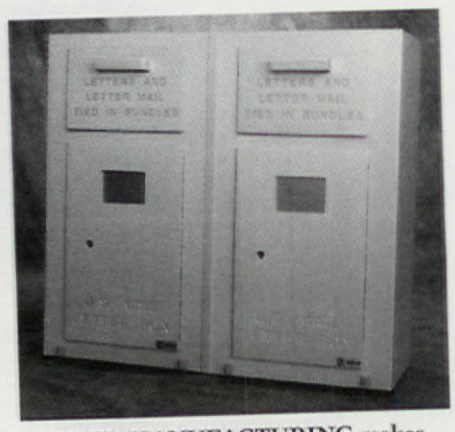
Rustic branches holding up the Alden birdbath ABB-1 are actually made of brass, from CONANT CUSTOM BRASS. *Write in No. 620*



TERRA DESIGNS created this 26-in.-dia. sculptured hand-painted medallion in terra cotta for the Passaic River Bridge in Totowa, N.J. *Write in No. 2790*



STEPTOE & WIFE's decorative-metal projects have included this gazebo, fabricated for Toronto's Kew Gardens. *Write in No. 470*



CUTLER MANUFACTURING makes a wide range of locked, USPS-approved mailboxes in contemporary and period styles. *Write in No. 85*



Heads and classical motifs decorate this large terra-cotta planter from PALMETTO PLANTERS, LTD. *Write in No. 879*



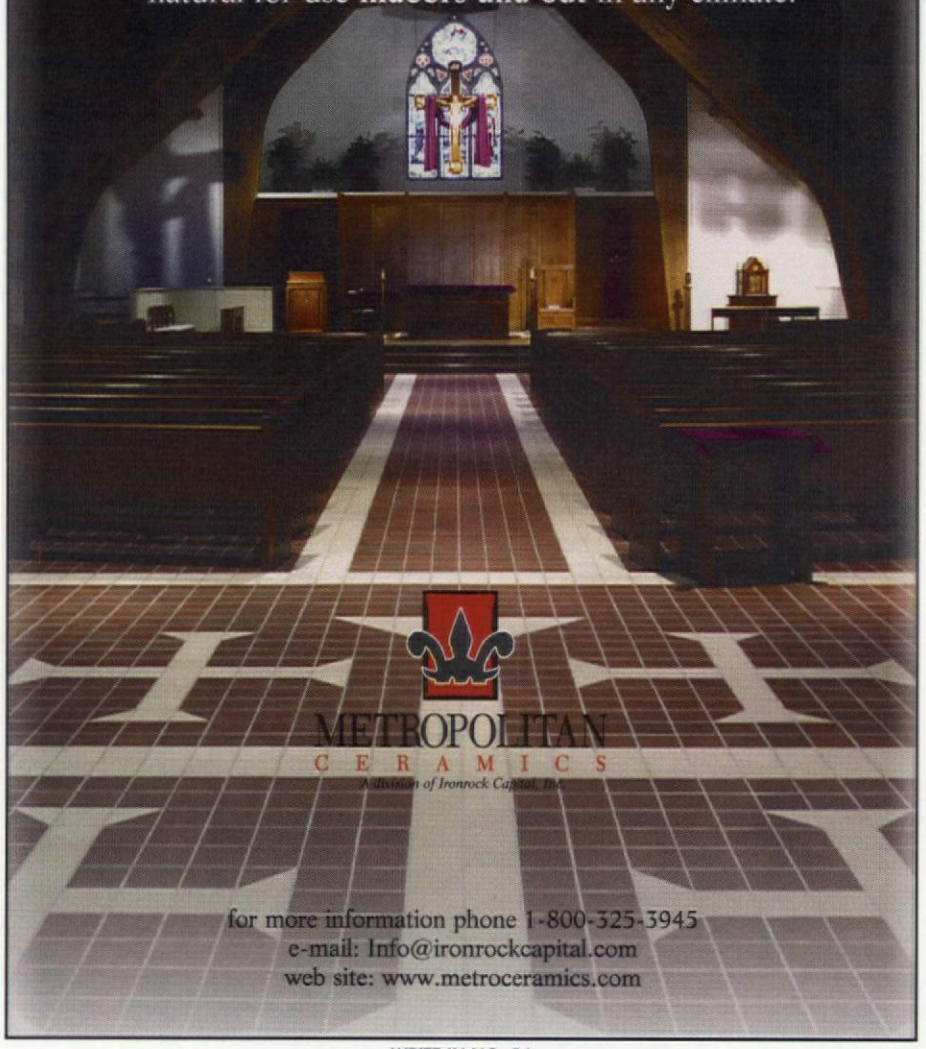
The King's Island clock in Cincinnati, Ohio, is a lush floral clock by VERDIN CO. They also restore and recreate period street and tower clocks. *Write in No. 4350*



SEIBERT & RICE Impruneta terra-cotta planters and urns, like this waterjug, are handmade by Italian craftspeople. *Write in No. 5500*

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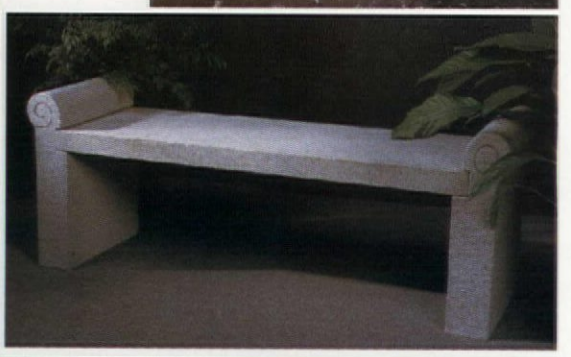
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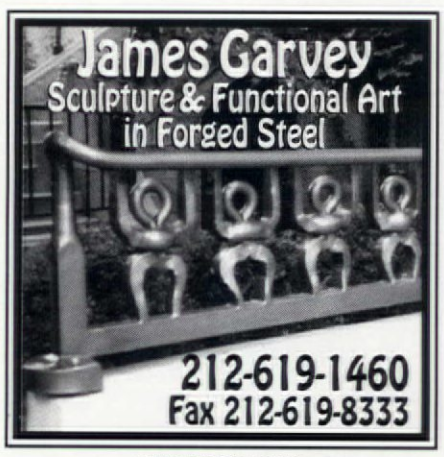








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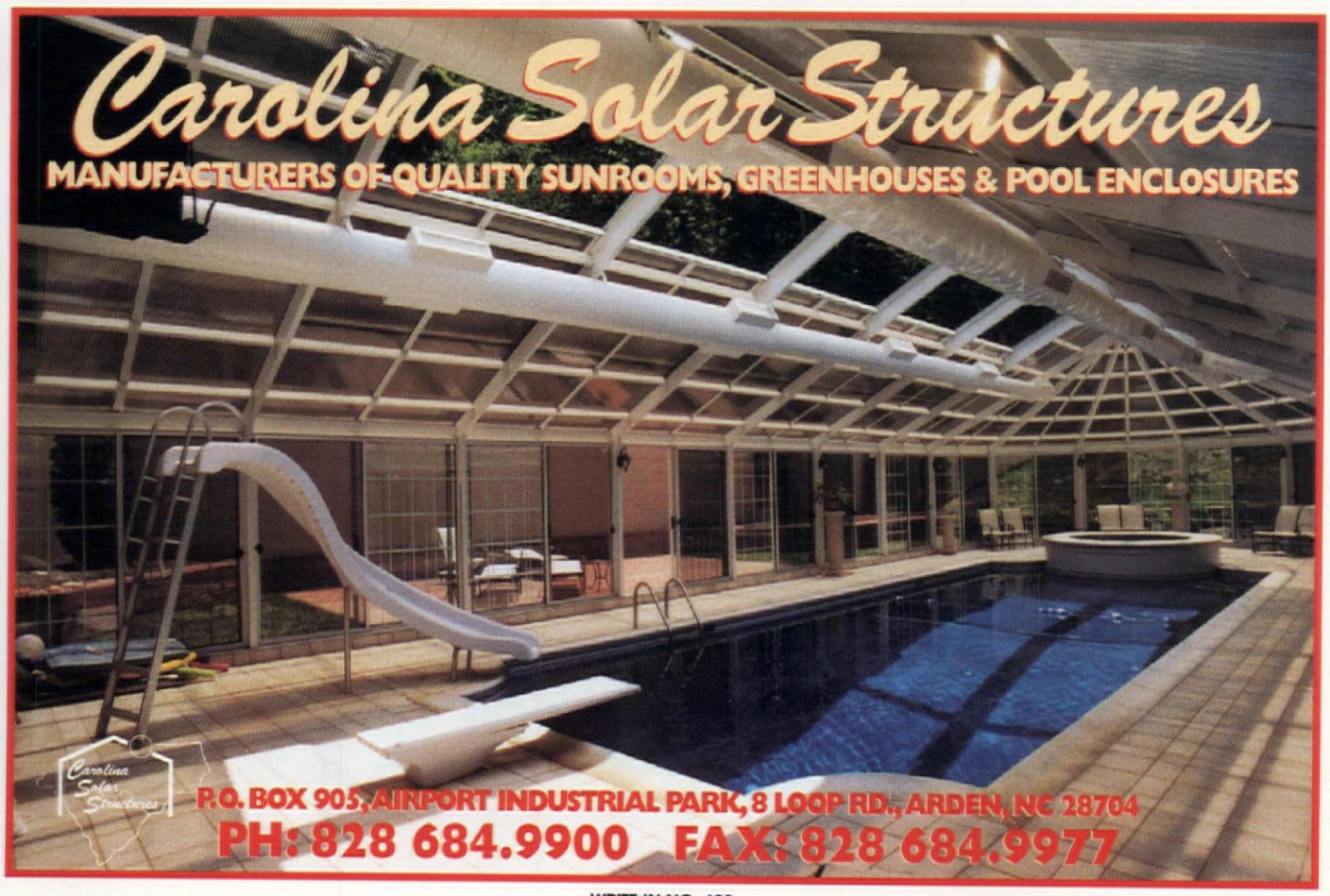


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LANDSCAPE PRODUCTS PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 160-172.



Gazebos can be used as bandstands, gathering places, or, in the case of this small 9-ft. version from DALTON PAVILIONS, a bit of shade at poolside. *Write in No. 330*



Larry Stearns of VULCAN SUPPLY holds one of four custom lanterns in lead-coated copper that the company fabricated for a New Jersey jewelry store. *Write in No. 7212*



URBAN ARCHAEOLOGY'S custom cast-bronze griffin sconces #XNL 069 replicate originals that once graced the entrance of a Pennsylvania office building, circa 1880. *Write in No. 2990*



MEL NORTHEY's catalog is chock full of exterior lamp posts, but also includes site furnishings and mailboxes. *Write in No. 53*



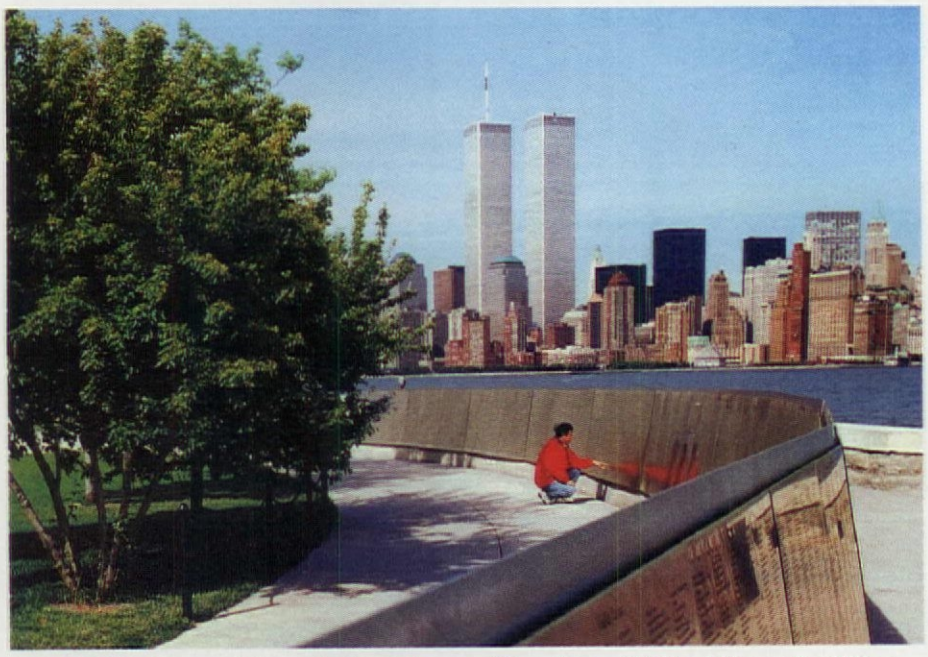
LOGOS & LEGACIES incorporates company names and designs into its site furnishings.



FELBER ORNAMENTAL PLASTERING restored this decorative urn for the grounds of Beaver College in Philadelphia.



This courtyard is paved with METROPOLITAN'S CERAMICS unglazed indoor/outdoor tile, shown in a 4x8 herringbone pattern. *Write in No. 54*



SLN GROUP created the etched stainless-steel Immigrant Walls of Honor for Ellis Island. *Write in No. 255*





WIEMANN IRON WORKS fabricated, finished, and installed this Victorian-style cast-iron and wrought-iron fence and entry gate for a residence in Napa Valley, Calif. *Write in No. 1223*



This patio from TRADITIONAL GARDEN SERVICES (in process and complete) features a sublevel of pea gravel and sand to both level the surface and help with drainage. The result: a traditional garden walkway. *(Photo: Miriam Marseu) Write in No. 2745*

GARETH CURTISS

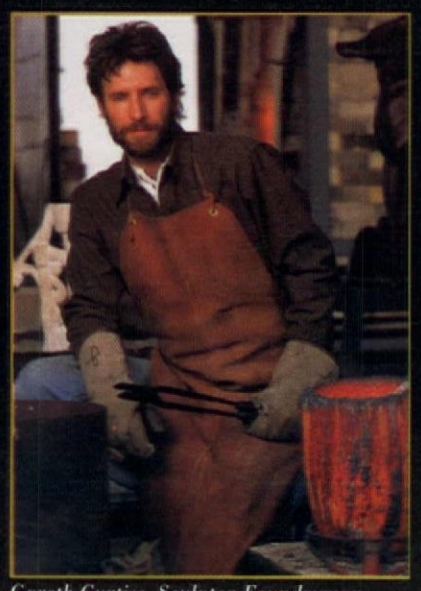


"Spirit of the Guard," Heroic Bronze



"Shelter From the Storm," Lifesize Bronze Bas-Relief

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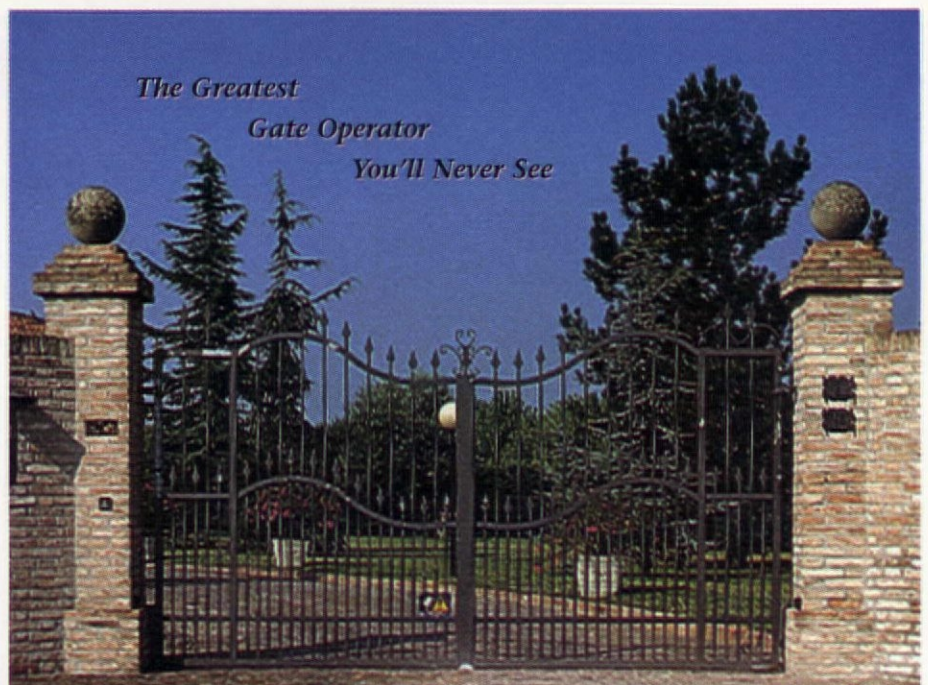


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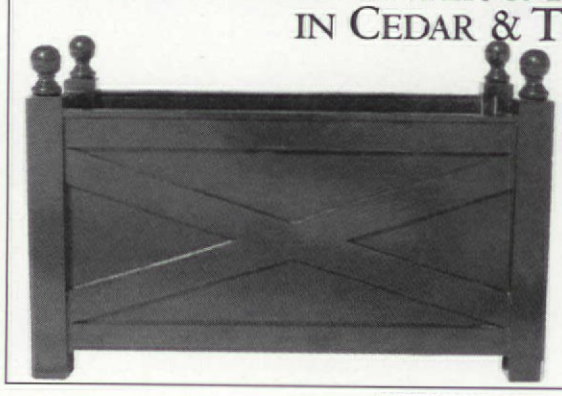


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Attractive and functionally secure iron pickets are the specialty of NIELSEN IRON GATES. *Write in No. 1252*



NICHOLS BROS. STONEWORKS manufactures hand-crafted sandstone planters and garden statuary, including the Bristol planter, shown here. *Write in No. 5980*



Ornamental lamp posts are just one of the huge range of elements that TEXAS METAL INDUSTRIES' aluminum foundry supplies for exterior projects. *Write in No. 9430*



The natural copper shade of this landscape light, #1596 from HINKLEY LIGHTING, is designed to age to a natural patina. *Write in No. 680*



COPPER SCULPTURES specializes in new gas-lit lanterns with classic copper bodies. *Write in No. 300*



The classic faceplate mailbox from CUSTOM HOME ACCESSORIES is made of cast aluminum with solid-brass hardware, and is available in six colors. *Write in No. 527*



FAAC specializes in gate-operating equipment, including swing gate operators, like the automated model shown here. *Write in No. 531*



SITECRAFT'S square trash can #ST-1 has a hinged top and measures 24 in. wide by 24 in. long by 30 in. high. *Write in No. 6730*



TENNESSEE FABRICATING CO. manufactures cast-iron components that can be used in a wide range of exterior metal elements, including gates and railings. The pine-cone motif shown here is a symbol of welcome and good luck. *Write in No. 5180*



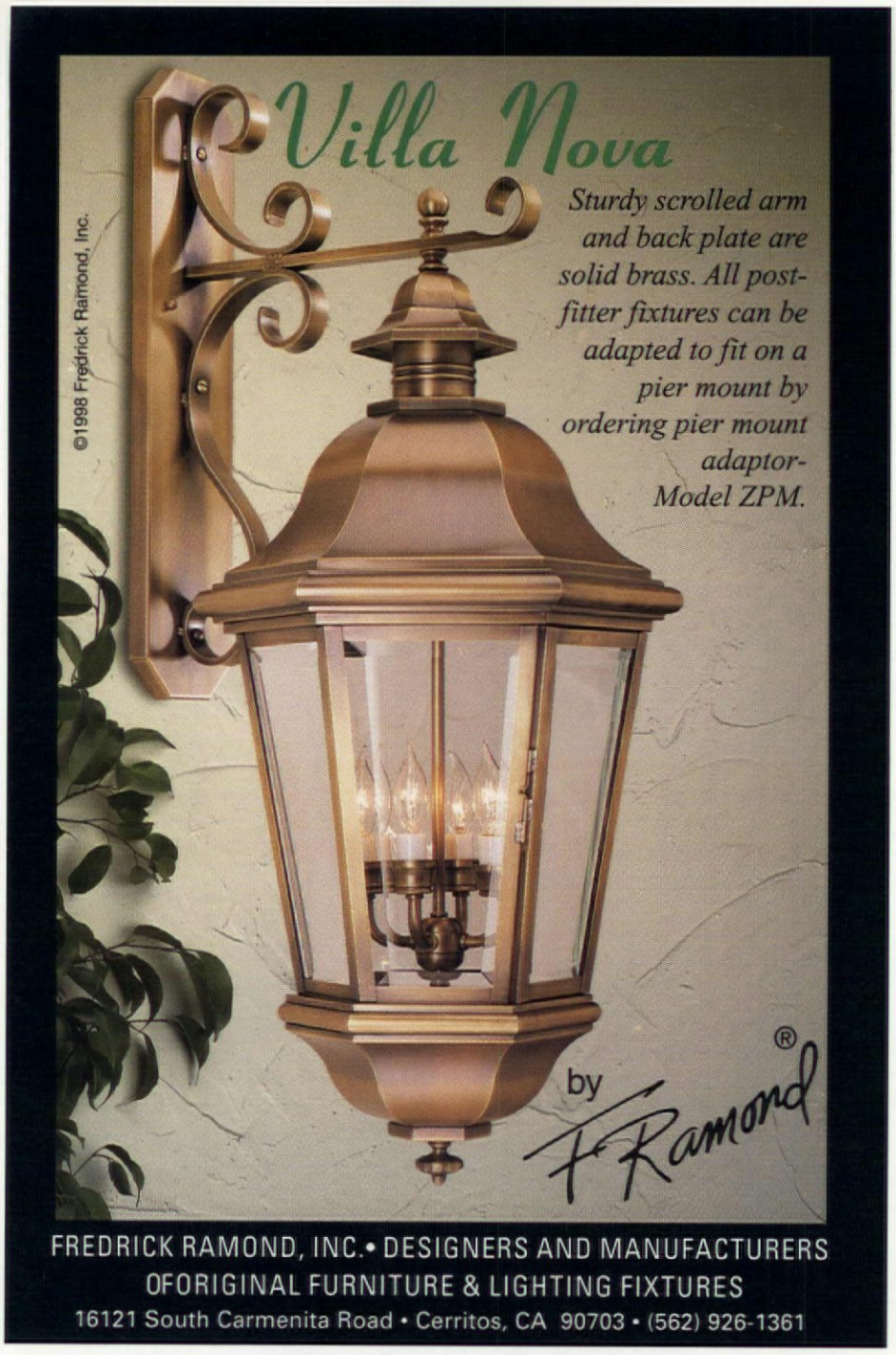
COLONIAL COLUMNS manufactures both interior and exterior columns, and supplied the massive columns for this porte cochere. *Write in No. 33*



COE STUDIOS, INC., garden lamps with brass shades and bases are versatile enough to fit with many garden and house styles. The post-mounted lanterns are available with 24-, 48-, or 72-in. recycled redwood posts. *Write in No. 830*



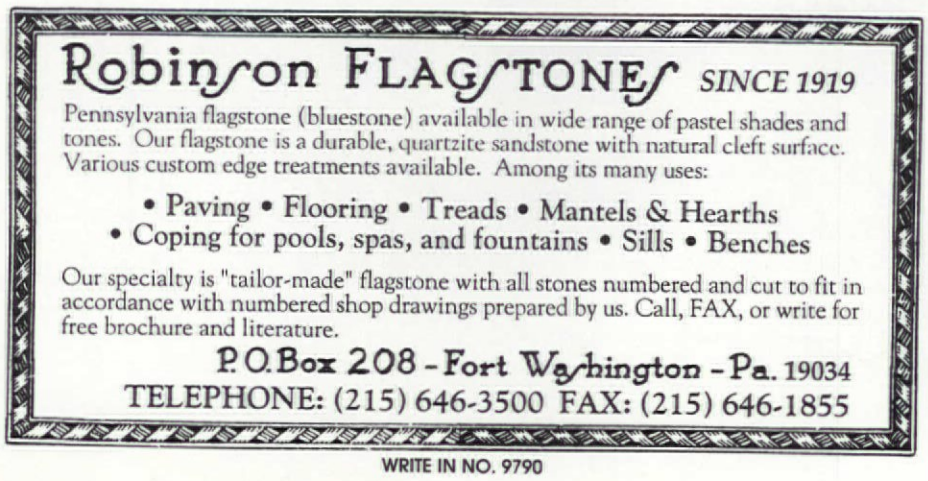
The EC-117 is one of many gas lanterns available from THE NEW YORK GAS LIGHTING COMPANY. *Write in No. 5380*



WRITE IN NO. 940



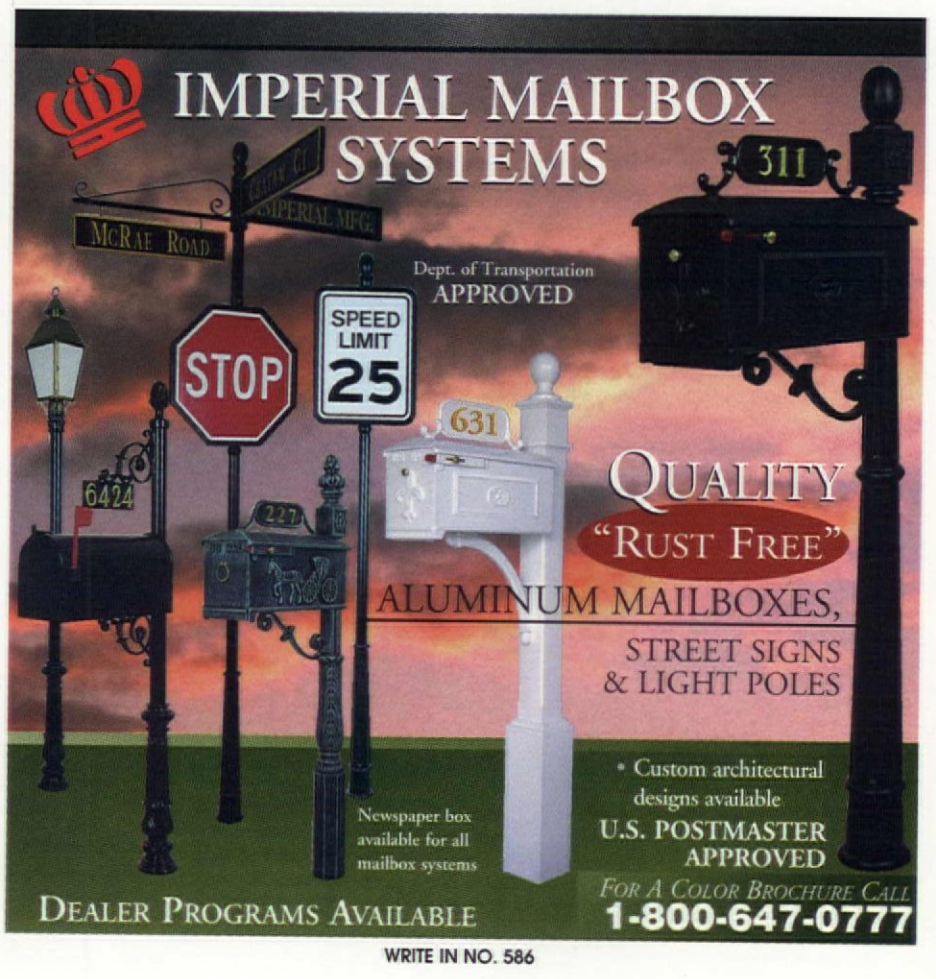
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WRITE IN NO. 9790



WRITE IN NO. 5620



WRITE IN NO. 586

LANDSCAPE PRODUCTS PORTFOLIO

For full contact information on these companies, consult the SourceList on pp. 160-172.



DOTY & SONS' litter receptacles include the Model 6HL, a traditional fluted style with a concrete base and heavy-duty steel lid. *Write in No. 2090*



NEWSTAMP's lanterns include this globe fixture #626P, which can be mounted on a piermount. It measures 11 in. dia. by 9 in. high. *Write in No. 800*



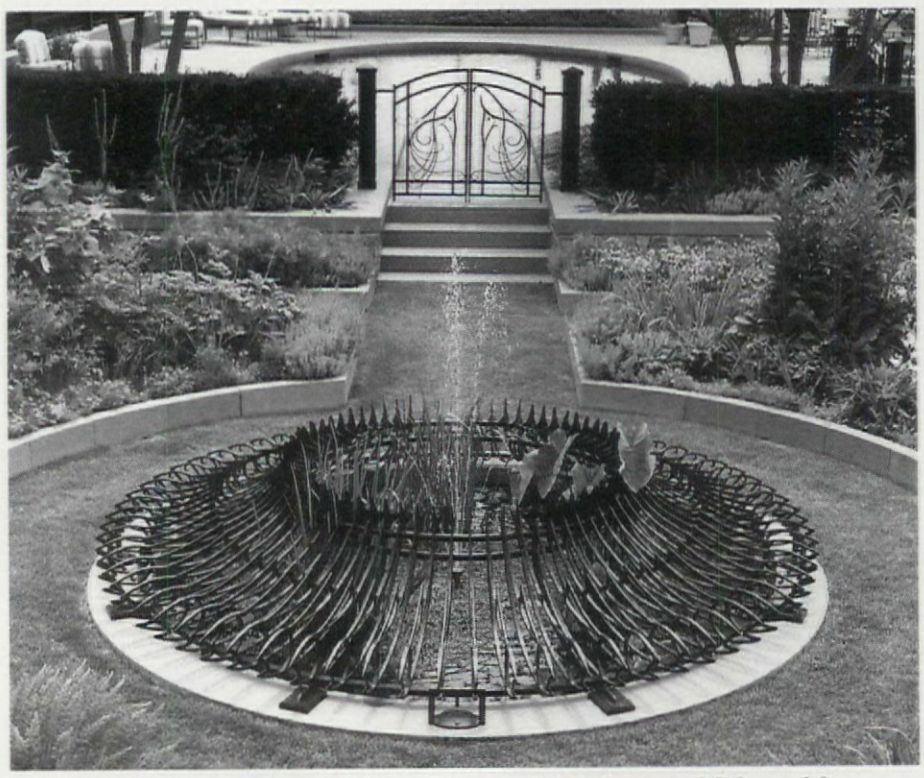
TANGLEWOOD CONSERVATORIES feature beautiful wood interiors with maintenance-free aluminum cladding on the outside. *Write in No. 8270*



HENNESSY HOUSE's specialty is wooden flagpoles, and their styles include regular poles, like the one shown here, or poles with yardarms or gaffes. *Write in No. 1180*



COUNTRY ESTATE mailbox stands are made of a tough polyvinyl construction in four models, including the double-post shown here. *Write in No. 7180*



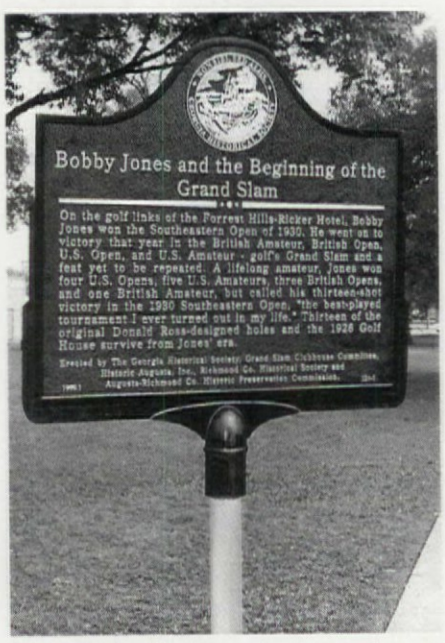
SCHWARTZ'S FORGE created the garden gate, 400-ft. fence, and fish-pond fence for this residence in Connecticut. *(Ferris Architects)* *Write in No. 1218*

ROME PRIZE COMPETITION

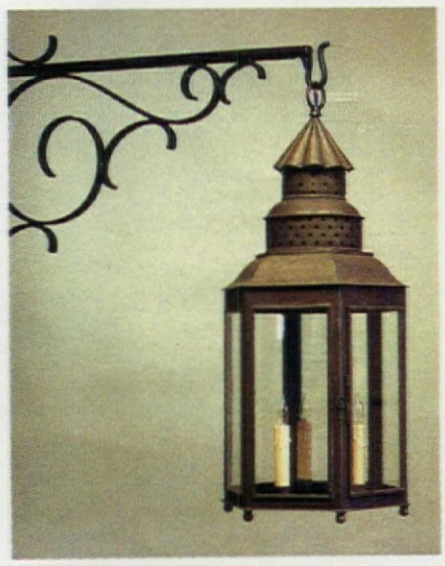
For complete information, see the announcement on page 172.



LEPOWORKS' "Reflector" is an environmental sculpture that turns in the wind. It is part of a private/corporate collection. *Write in No. 1034*



This double-sided cast-aluminum plaque from SOUTHWELL CO., located in Augusta, Ga., recounts the history of Bobby Jones and the beginning of golf's Grand Slam. *Write in No. 882*



CLASSIC LIGHTING DEVICES makes this reproduction hanging lantern, model L19, which measures 29 in. high by 13 in. wide. *Write in No. 1331*

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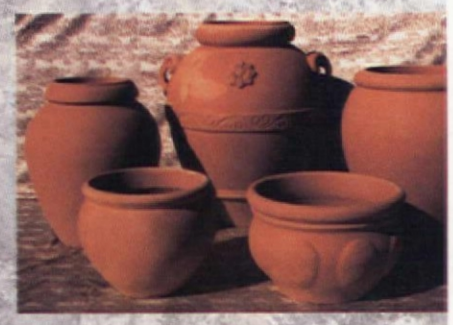
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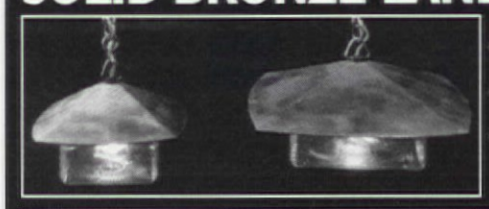
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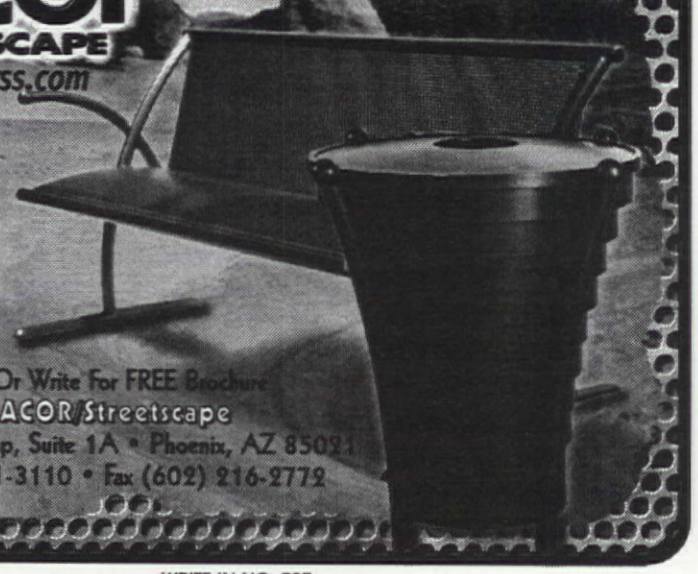
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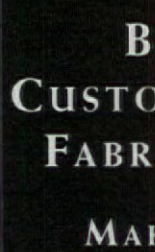
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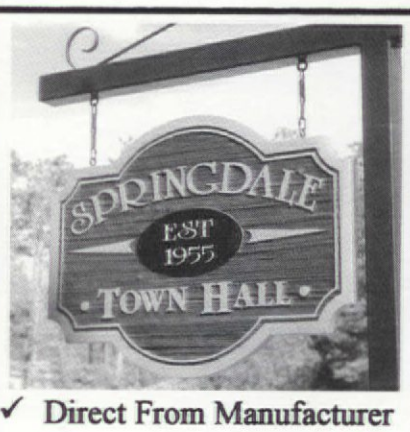
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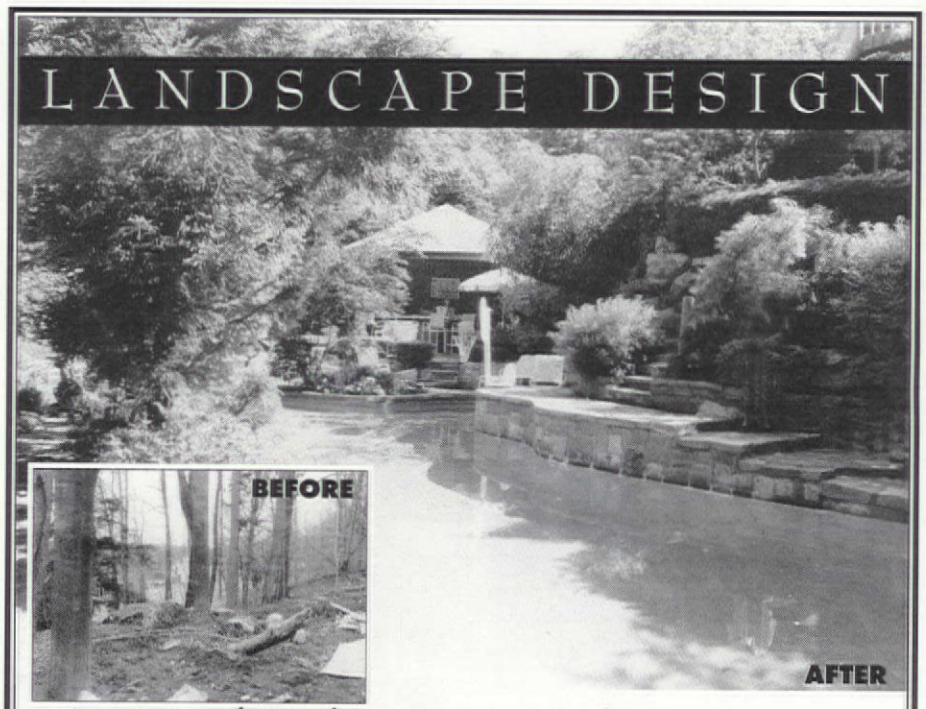
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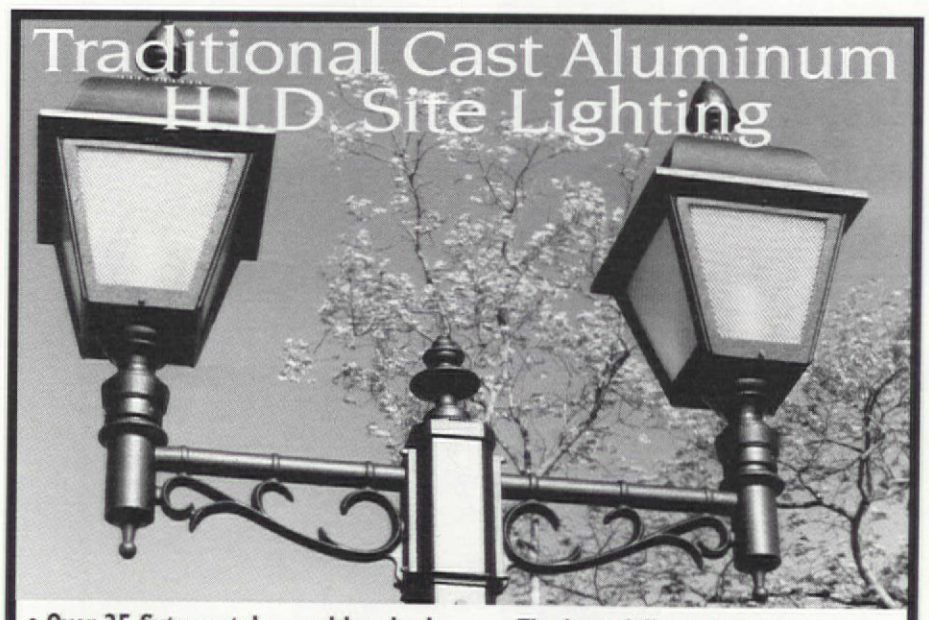
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For full contact information on these companies, consult the SourceList on pp. 160-172.



Gazebos from VIXEN HILL can be used as garden houses, sales kiosks, bandstands, or any manner of exterior outbuilding. *Write in No. 7100*



THE ENDLESS MOUNTAIN STONE CO. makes the natural Pennsylvania bluestone tumbled pavers shown here. *Write in No. 476*



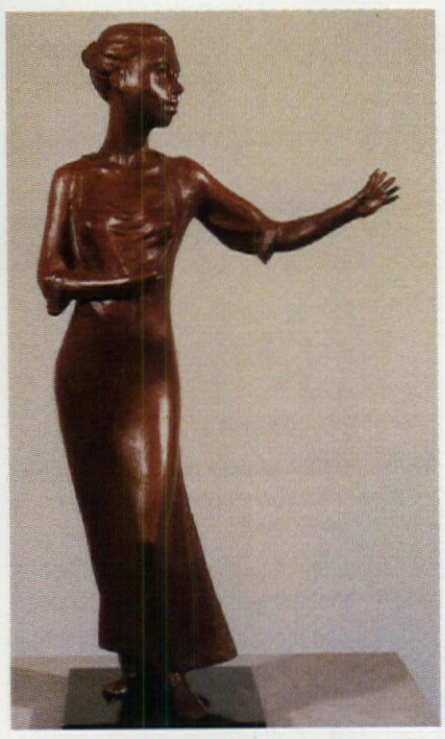
The ornamental steel silhouettes from ORNAMENTAL STEEL DESIGNS, INC., are cut from metal plate with a thermal cutting device. This pattern is 1/4 in. thick, but the patterns can range in widths up to 6 in. *Write in No. 2795*



COUNTRY CASUAL imports English-style teak furniture, including this graceful garden bench. *Write in No. 1369*



SHIBUMI TRADING specializes in hand-carved stone garden elements in an Asian style, like these Ancient Yukimi lanterns in a variety of designs. *Write in No. 1359*



TUCK LANGLAND's "Spring" is a 24-in.-high cast-bronze garden sculpture and one of an edition of seven. *Write in No. 764*



MARSHALL GOLD LEAF performed the conservation and gilding of this historic watergarden sculpture. *Write in No. 6230*



The COPPERCRAFT products used in this historically styled cabana include gutters, cupola, standing-seam panels, and the renovated cherubs that sit on the rooftop. *Write in No. 1490*



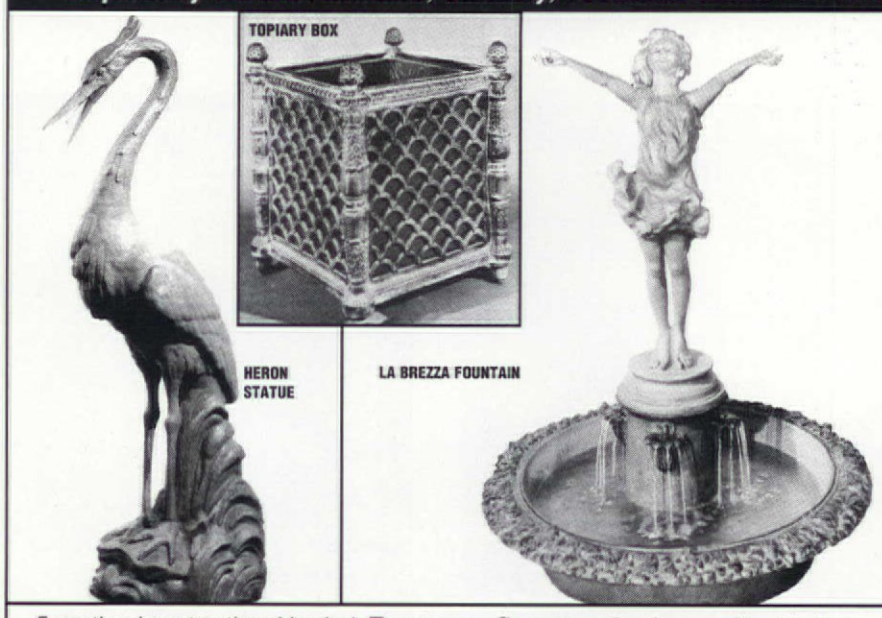
This lion looks carved in stone, but is from EDON CORP., specialists in architectural fiberglass ornamentation; their new line of garden sculpture and figures is made of a lightweight reinforced-polyester resin. *Write in No. 1890*



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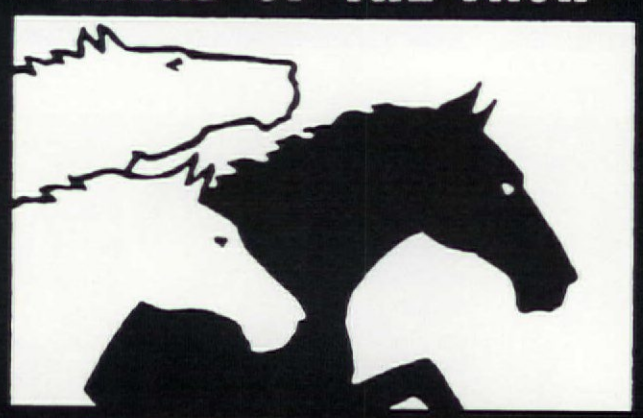
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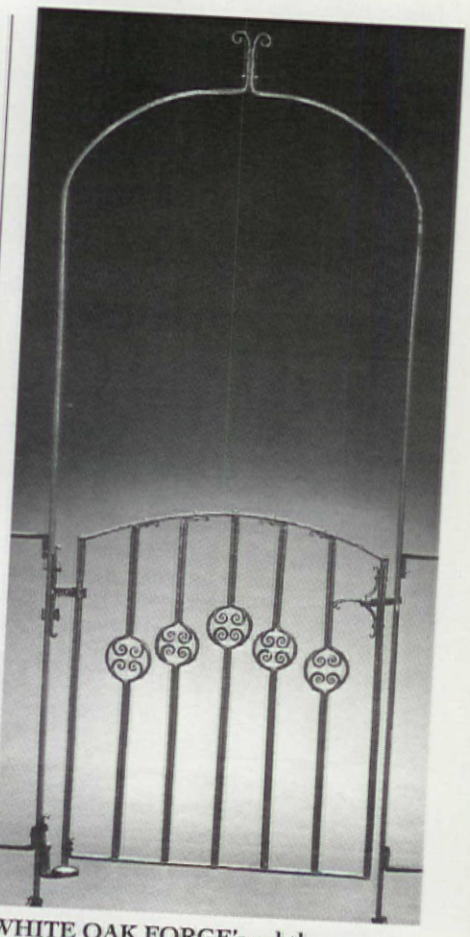
Trellises are a SYCAMORE CREEK specialty, including this custom, three-panel garden element. *Write in No. 709*



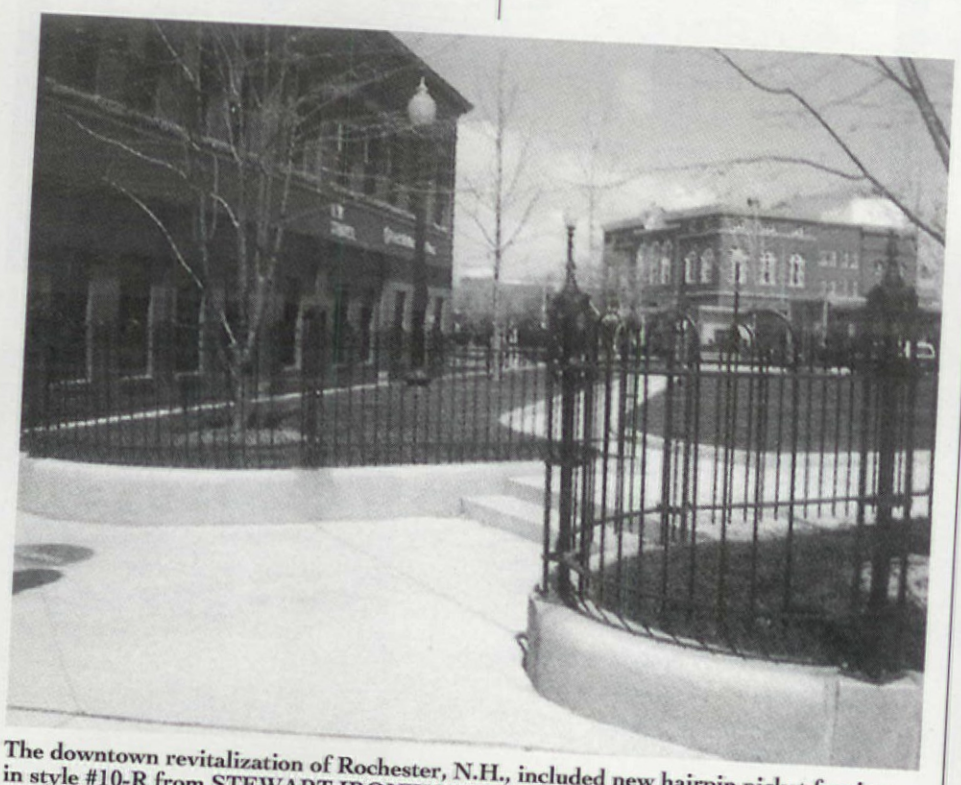
SYLVA DESIGNS' bench features weeping-willow branches that arch over a bronze base and ipe wood bench. *Write in No. 711*



MCFEELY'S SQUARE DRIVE SCREWS has a wide range of non-corroding square drive screws, including "Dekkers" self-drilling screws. *Write in No. 205*



WHITE OAK FORGE's subtly scrolled garden gate was designed by Nol Putnam. *Write in No. 6300*



The downtown revitalization of Rochester, N.H., included new hairpin picket fencing in style #10-R from STEWART IRONWORKS. *Write in No. 9910*



The 2500 series from THE COPPER HOUSE includes a wide range of nautical-style wall-mounted cage lanterns. *Call (800) 281-9798 for more information*



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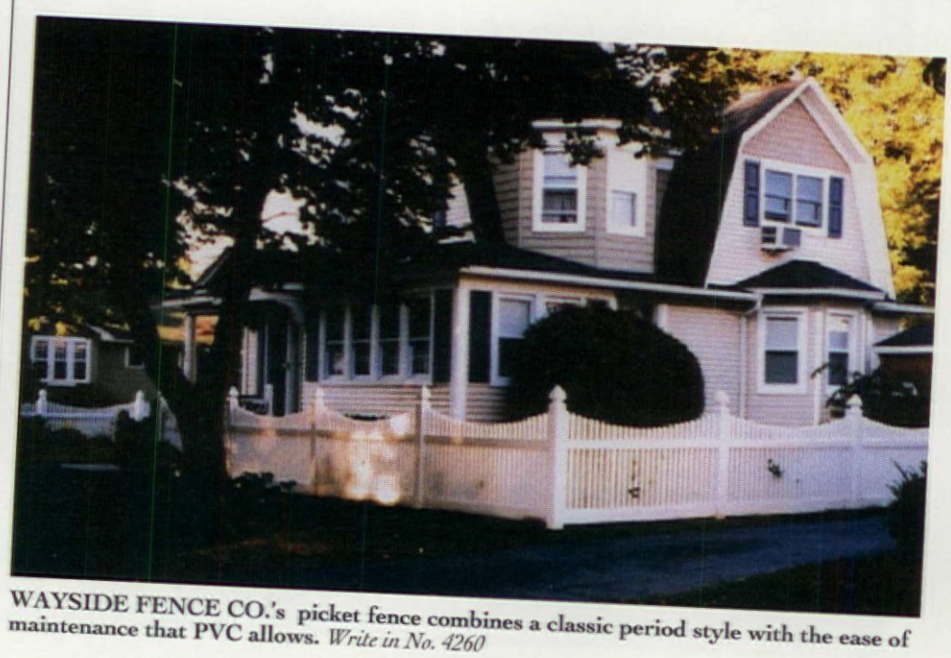
WALPOLE WOODWORKERS' pergolas define entryways or outdoor rooms, and are available in a wide range of styles, like the clean lines of this open, attached pergola. *Write in No. 280*



EASTERN WHOLESALE FENCE's narrow picket is version #V350N from their catalog. *Write in No. 2804*



This room from OAK LEAF CONSERVATORIES creates a light-filled haven, uniting the home's interior and exterior. *Write in No. 6860*



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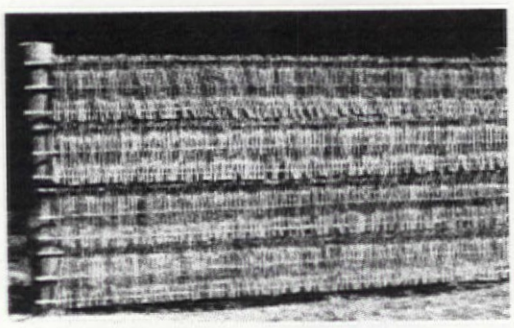
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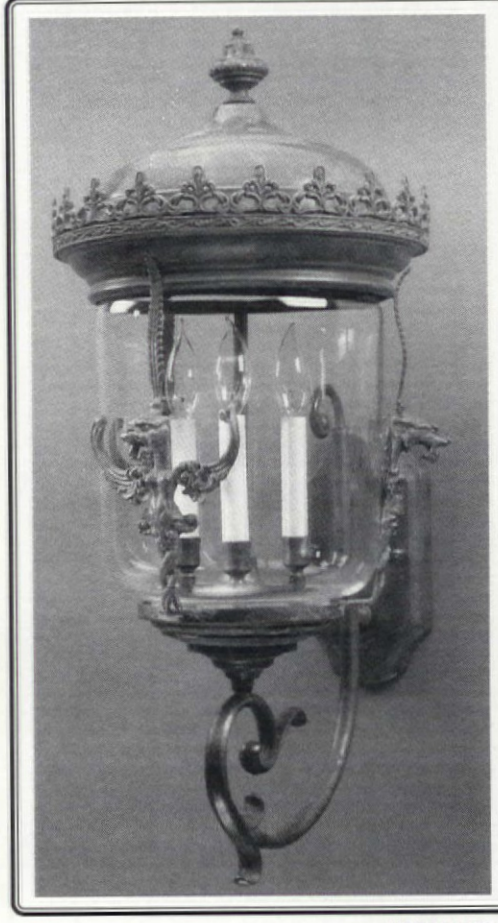
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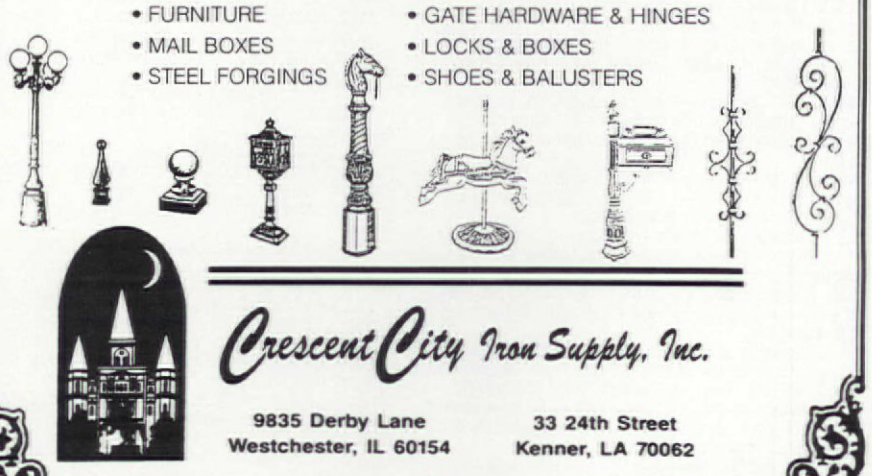
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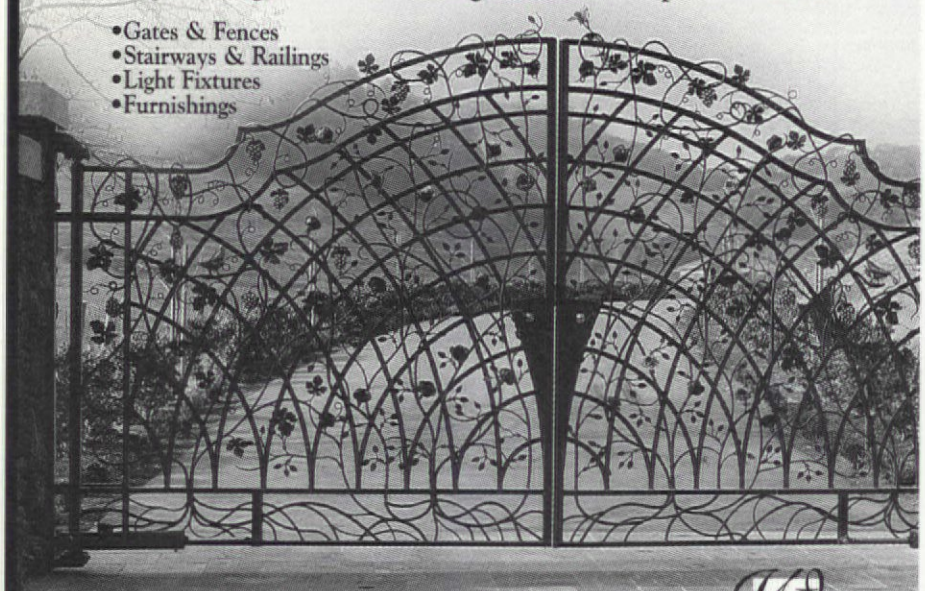
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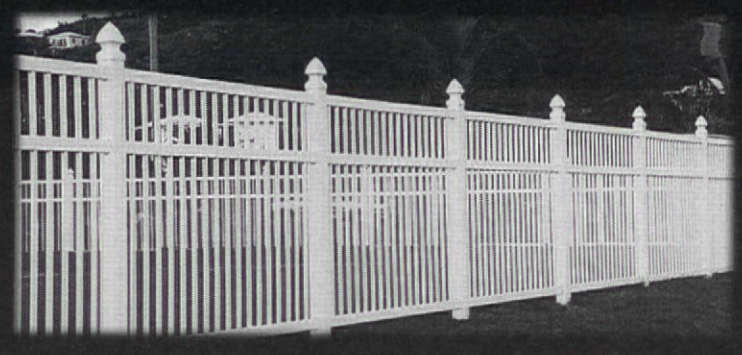


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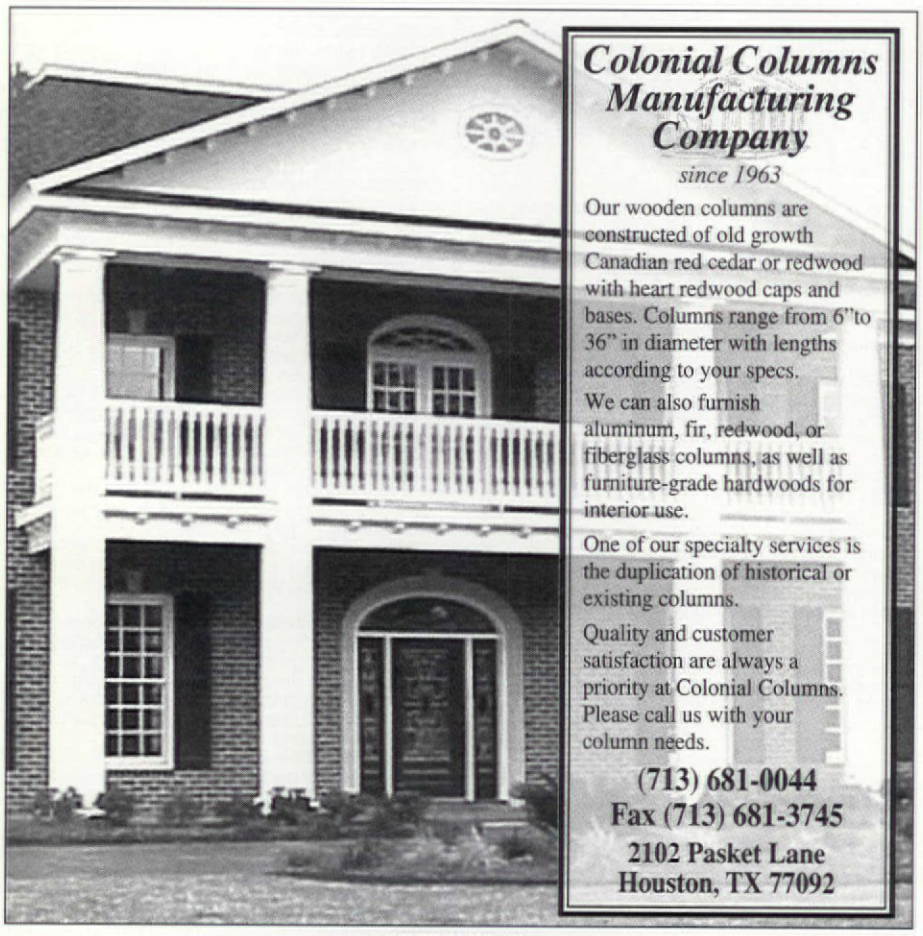
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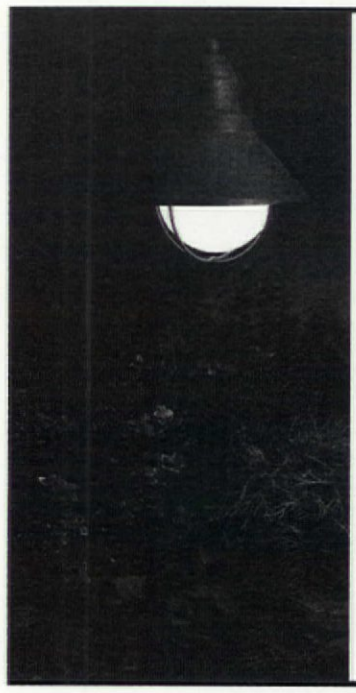
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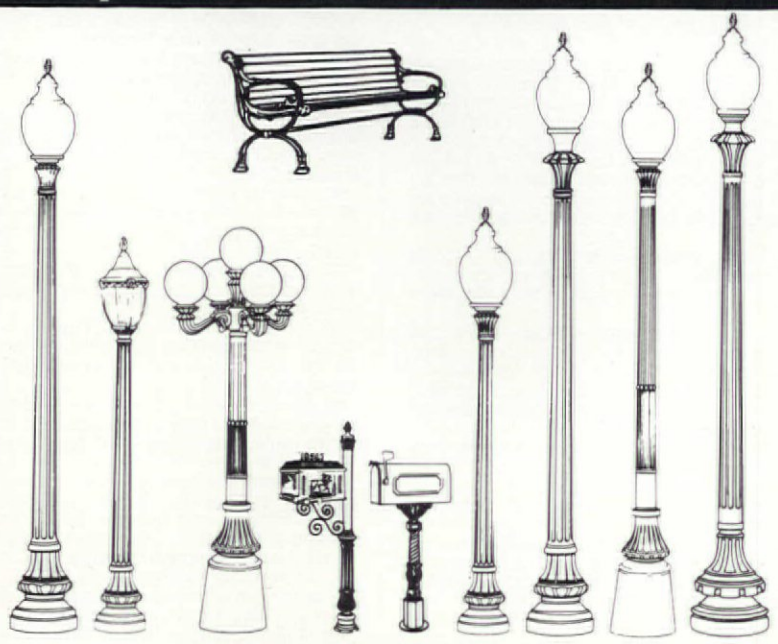
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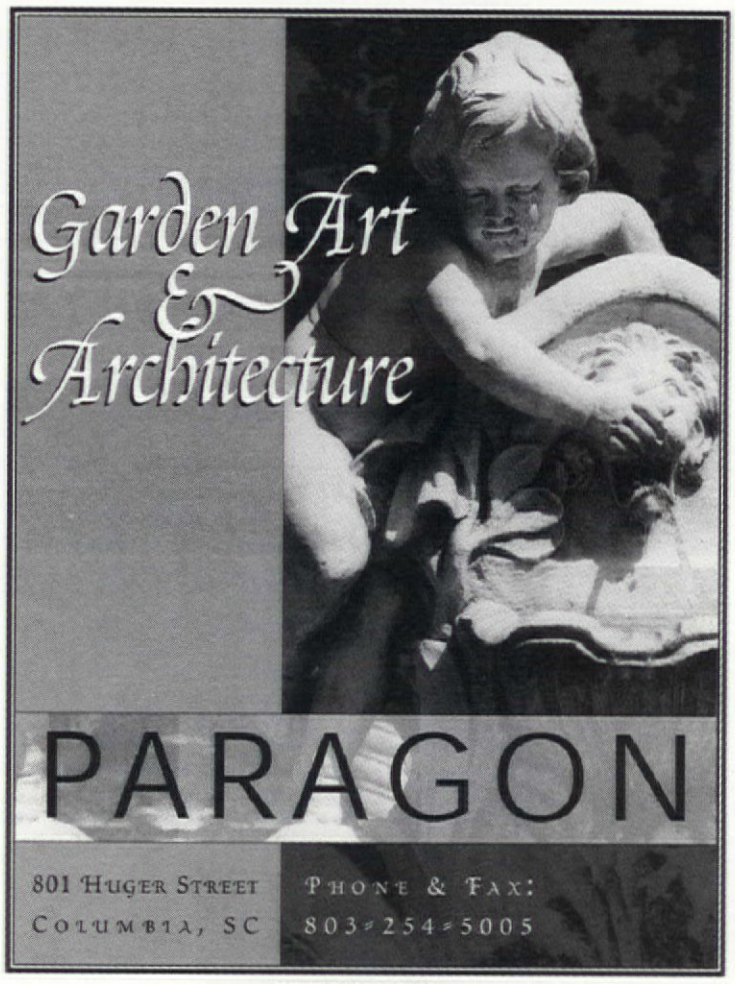
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302. Restoration Blacksmiths — Stock and custom forged hardware, including shutter hardware in a wide range of period styles. **Brandywine Valley Forge**

2260. Period Hardware — Plumbing, cabinet & furniture mounts, lighting, etc. All metals and all periods. Free brochure. **Butler Hardware Co.**

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6980. Arts & Crafts-Style Hardware — Hand-hammered hardware; copper, bronze, and brass sash lifts; door knobs, handles, and more. Free brochure. **Craftsmen Hardware Co.**

432. Historic Hardware — Door, window, cabinet, transom, and specialty hardware in period styles including Victorian, Arts & Crafts, Colonial, and Art Deco. **Crown City Hardware**

109. Overhead Garage Doors — Carriage- and vintage-style garage doors with overhead door operators. Also, matching entry doors. **Designer Doors, Inc.**

551. Wood Doors & Windows — Manufacturer of custom wood doors and windows; projects include replacement sash at New York's Cooper Hewitt Museum. **Dixie Enterprises, Inc.**

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7060. Multiple Locking Hardware — Multi-point door locking hardware with a traditional look; tilt-turn hardware, transom operators, and more. Free brochure. **G.U. Hardware, Inc.**

2540. Hardware — Locks, hinges, escutcheons, pulls, pendants, and even decorative nails. Free brochure. **Gerber Hinge Co.**

115. Imported Hardware — Iron, brass, and bronze hardware; many rustic styles. **Golden Lion, Inc.**

1910. Custom & Historic Reproduction Windows — Styles include Prairie and leaded-glass windows. Commercial and residential work. **Grabill Fine Wood Windows and Doors**

2755. Storm & Screen Doors — Double French doors are also a specialty. Styles include Craftsman, Victorian, Colonial, and Southwest. **Great Northwest Screen & Storm Door Co.**

286. Hardware & Consulting — Distributors of door and window hardware with professional hardware consultants and specification writers on staff; also, commercial washroom specialties. **H.T. Sales**

6640. Traditional Garage Doors — Specialists in custom wood garage doors. Free brochure. **Hahn's Woodworking, Inc.**

2796. Multipoint Hardware — Company can adapt client's trim hardware to operate as multipoint hardware, for doors and windows. Free brochure. **Hardware Solution**

276. Carriage House Doors — Custom woodwork, including mantels, casework, and wall units. Free brochure. **Hazelmere Industries, Inc.**

3570. Custom Doors & Entryways — Circular moldings for interior or exterior applications. Also, historic restoration work. Free brochure. **Hendricks Woodworking**

1350. Wood Doors — Interior and exterior doors in Honduran mahogany and red oak. **Heritage Door**

4830. Custom Aluminum Windows — Specializes in new and replacement aluminum windows for churches; custom windows for stained and leaded glass. **J. Sussman, Inc.**

122. Door Hardware & Accessories — Restoration and reproduction of original hardware; refinishing and custom-plating; custom work and installation available. **Katonah Architectural Hardware**

Custom-Forged Hardware — Full-service blacksmithing shop custom-produces hardware, fireplace tools, etc. Repair and restoration specialists. For catalog or details, call 828-667-8868. **Kayne & Son**

269. Decorative Hardware — Distributors of a vast selection of hardware including door, window, transom, and cabinet hardware. **Kraft Hardware**

1332. Hardware — Door and cabinet hardware and bathroom accessories. Free brochure. **LB Brass**

9410. Wood Doors — Custom shop specializes in energy-efficient doors of native woods. Traditional panel doors, sidelights, & transoms. Interior & exterior. Free brochure. **Lamson-Taylor Custom Doors**

7600. Door & Window Hardware — Exclusive importer of a wide range of traditional house hardware; over 21,000 items available. Free brochure. **Maguire Iron**

9210. Custom Windows & Doors — Architectural millwork shop specializes in custom windows and doors for restoration and new construction. **Michael Reilly Design**

1265. Historic Restoration Windows — Custom windows and doors with AWI premium-grade construction. Replacement and storm and screen sash a specialty. **Midwest Architectural Wood Products**

1150. High-End Period Hardware — Manufacturers and suppliers of door hardware from 19th-c. European to Moderne and Deco styles. Free brochure. **Nanz Custom Hardware**

1570. Traditional & Contemporary Hardware — Suppliers of door hardware and other hardware, with 100 styles on display. **Old and Elegant Distributing**

1240. Shutter Hardware — Specialist in shutter hinges, shutter dogs (holdbacks), shutter bolts, and shutter ring pulls. Free literature. **Peters & Son**

4960. Solid Brass Hardware — Manufacturers of all kinds of decorative hardware, including door and cabinet hardware. Free brochure. **H. Pfanstiel Hardware Co.**

6001. Traditional Window & Door Hardware — High-end, high-quality door & window hardware, including pulleys and weights, is manufactured to precision specs. Free brochure. **Phelps Company/Architectural Specialties**

5520. Custom Wood Windows and Doors — Long-established millwork shop produces top-quality custom wood windows and doors. All glazing options. **Ricketson Sash & Door**

7720. Solid Bronze & Brass Hardware — Door, bath, and cabinet hardware; some with hand-applied patinas. Free brochure. **Rocky Mountain Rustic Hardware**

1262. Custom Hardware — Maker of custom door, cabinet, and window hardware which features river rock set in bronze. **Roknob**

2752. Rustic Doors — Handcrafted doors with handcrafted hardware in styles including Southwest, Gothic, Arts & Crafts. Free brochure. **Rustica Arts**

788. Redwood Screen Doors — Custom-designed screen doors, many in Arts & Crafts styles, made of salvaged, clear, all-heart redwood. **Screen Scenes**

559. Interior Doors — Solid-hardwood stile and rail doors, stock and custom. Pre-hanging and pre-finishing available. **Select Interior Door**

1095. Architectural Wood Doors — Hand-assembled all-wood panel doors are custom-built to client's specs from standard designs, or built to drawings. Free Brochure. **Somerset Door & Column**

5570. Doors and Door Hardware — Cedar and pine doors, entryways, and casings; paneled, carved, louvered, and other styles. Hardware in Southwestern, Art Deco, and Early American designs. Free brochure. **Southwest Door Co.**

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8410. Unused Antique Hardware — Original 19th- and early-20th-century hardware for windows, doors, shutters, etc. Stock always changes. Free brochure. **Wm. J. Rigby Co.**

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895. Ornamental Plaster — Full line of ornamental plasterwork and FRG molding, in media which include stucco, EIPS, Venetian, marmarino, tinted, and flat plaster. **Artisan Group**

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190. Tin Ceilings — 18 patterns of tin ceilings for Victorian homes and commercial interiors. Designs from Victorian to Art Deco. Several exclusive patterns; cornices in 4-ft. lengths. Free brochure. **Chelsea Decorative Metal Co.**

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3150. Copper Coatings & Patinas — Four finish colors, including verdigris green, can be applied to copper or any metal, and to any interior or exterior material. Free brochure. **Patina Finishes & Copper Coats**

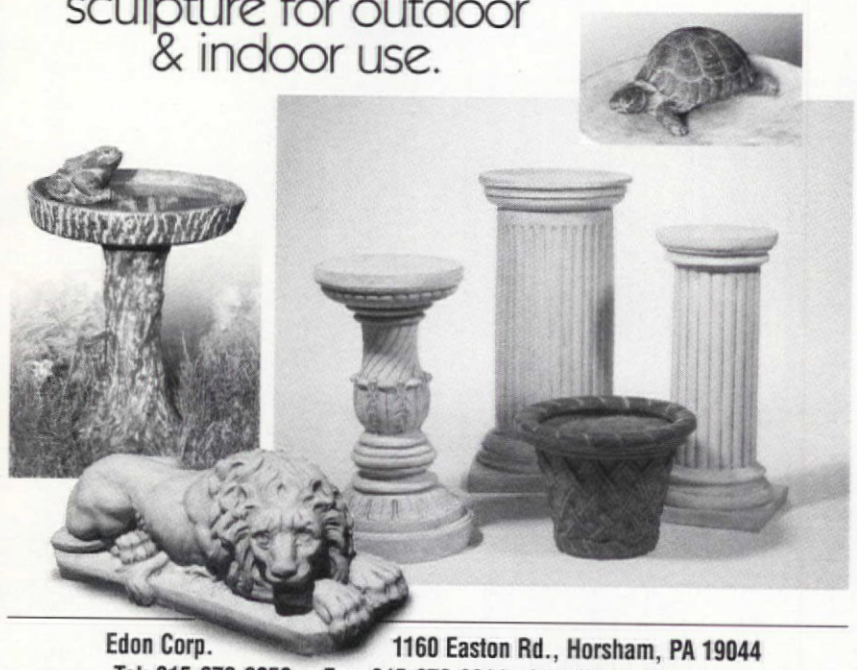
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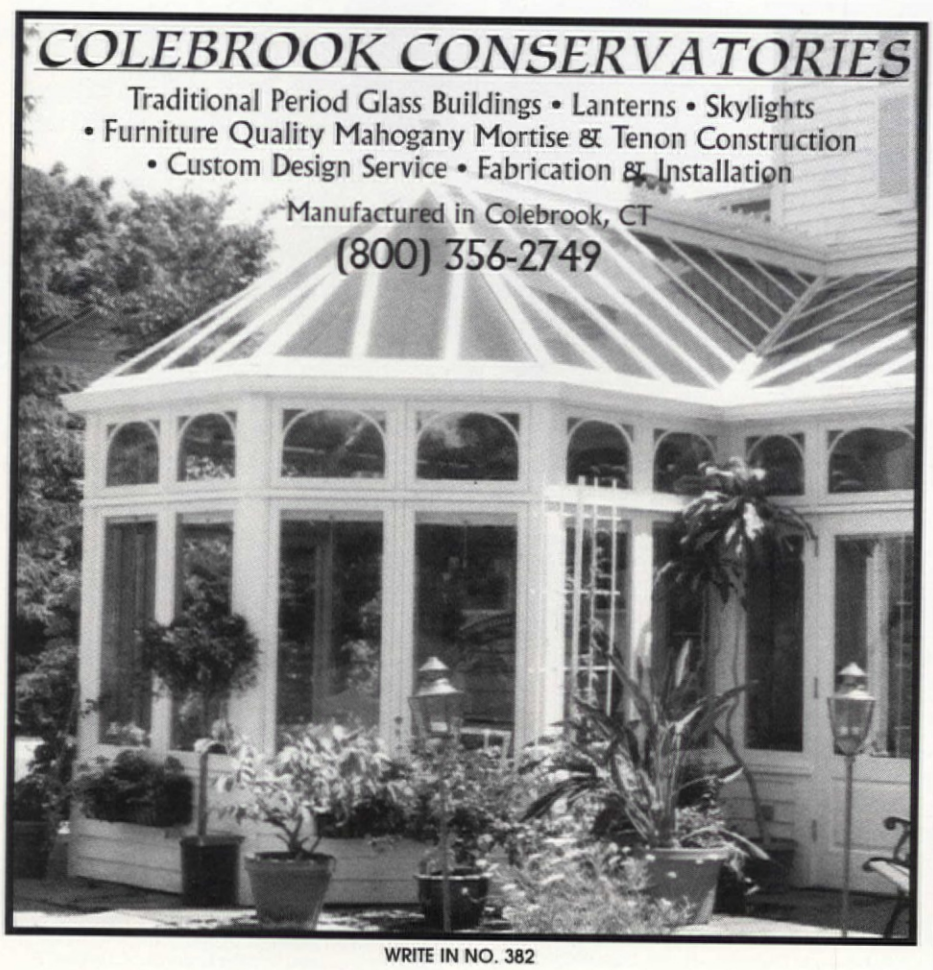
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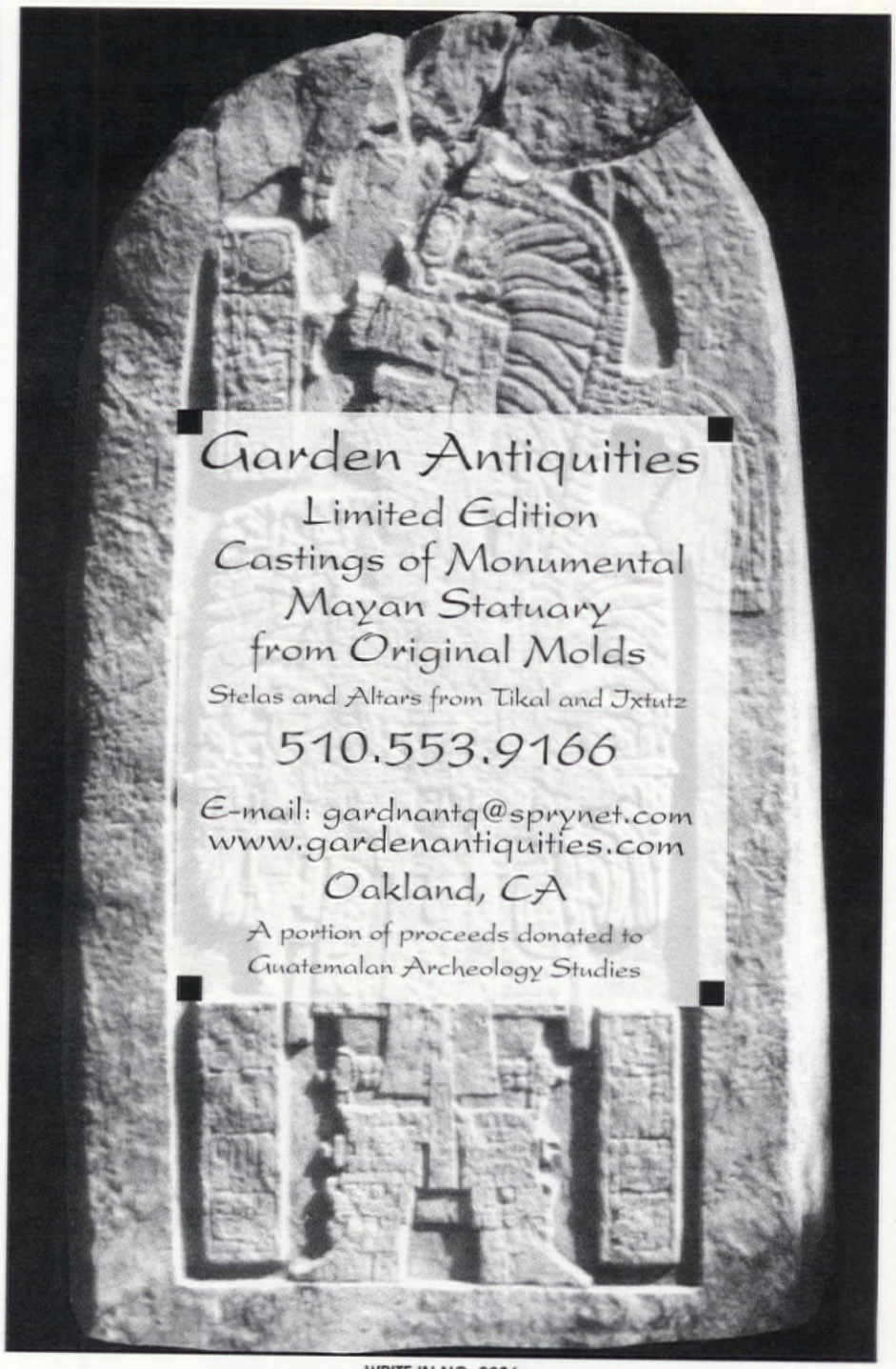
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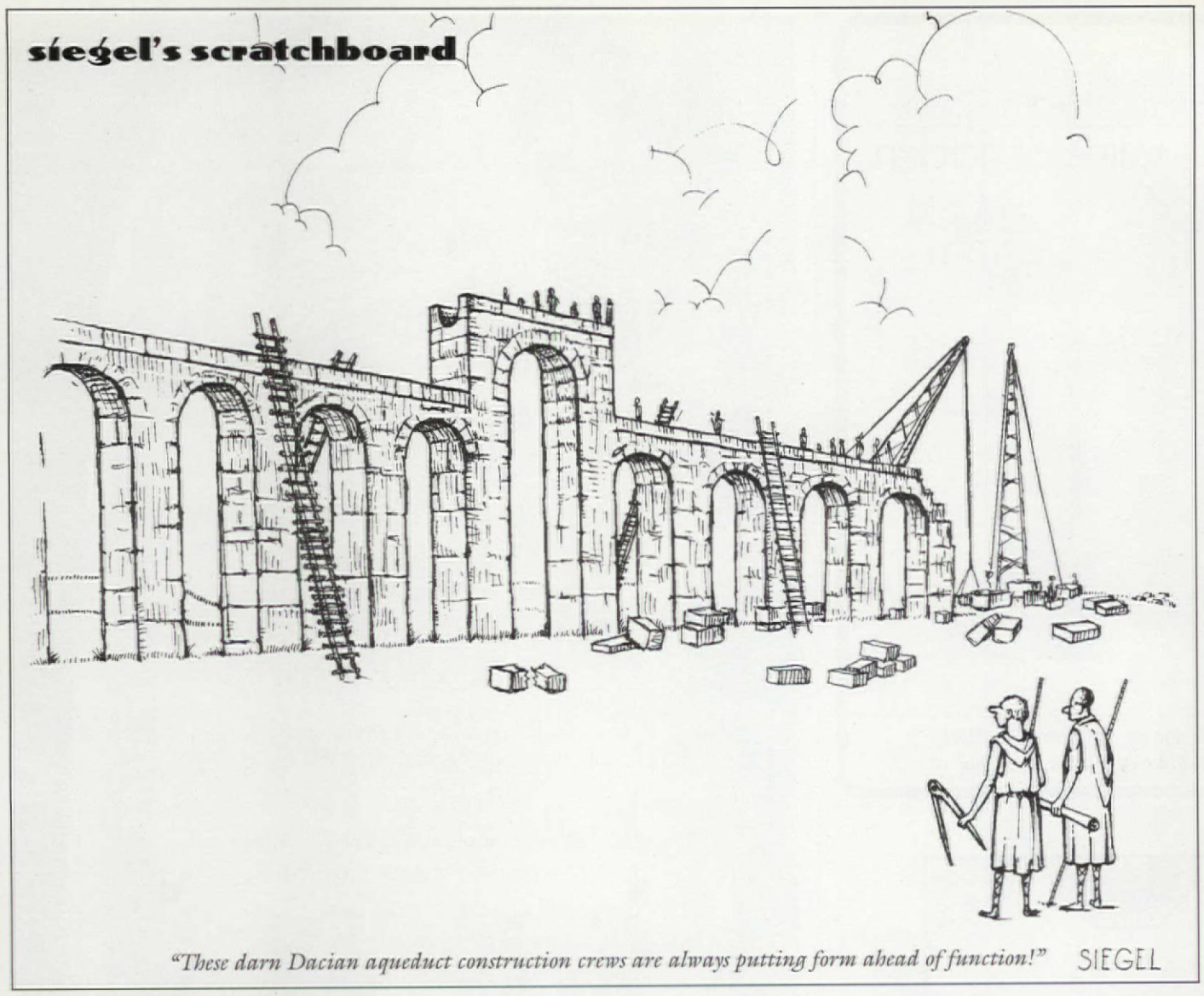
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520. Sheetmetal Ceilings & Ornament — Richly ornamented metal ceilings, from original Turn-of-the-Century dies. Also, exterior cornices and hundreds of sheetmetal ornaments. Free catalog. **W.F. Norman**

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3230. Bird and Pest Repellants — Non-toxic chemical roost-inhibitors, visual and sound pest-inhibitors, barriers, and more. **Bird-X Inc.**

7130. New & Old Bells — Cast-bronze bells are bought and sold by the country's largest dealer of pre-owned bells for churches, towers, etc. Free brochure. **Brosamer's Bells**

866. Signage & Plaques — Company supplies sandblasted signs, cast-bronze plaques, and big signs for developments. **Capitol Design**

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5690. Carved-Wood Furniture & Mantels — Handcrafted custom and stock mantels in hardwoods and custom-cast stone. Furniture, including mirrors, tables, chairs, and architectural elements. **Edmon's Unique Furniture & Stone Gallery**

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5530. Plaques & Signs — Foundry has cast-aluminum and cast-bronze plaques, National Register plaques, and custom tablets. **Healy Brothers Foundry**

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9160. Historical Markers & Custom Casting — Foundry casts plaques in bronze, brass, aluminum, and nickel. Six styles of National Register markers. Custom casting; free brochure. **La Haye Bronze Architectural**

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1009. Carved Architectural Elements — Can replicate carving and sculpture, garden elements in any material and size. Free brochure. **B&H Art in Architecture, Ltd.**

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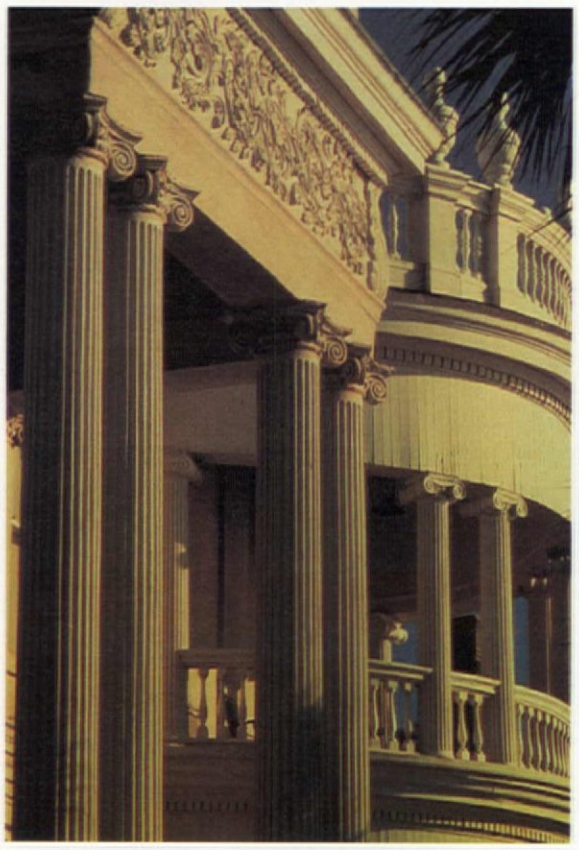
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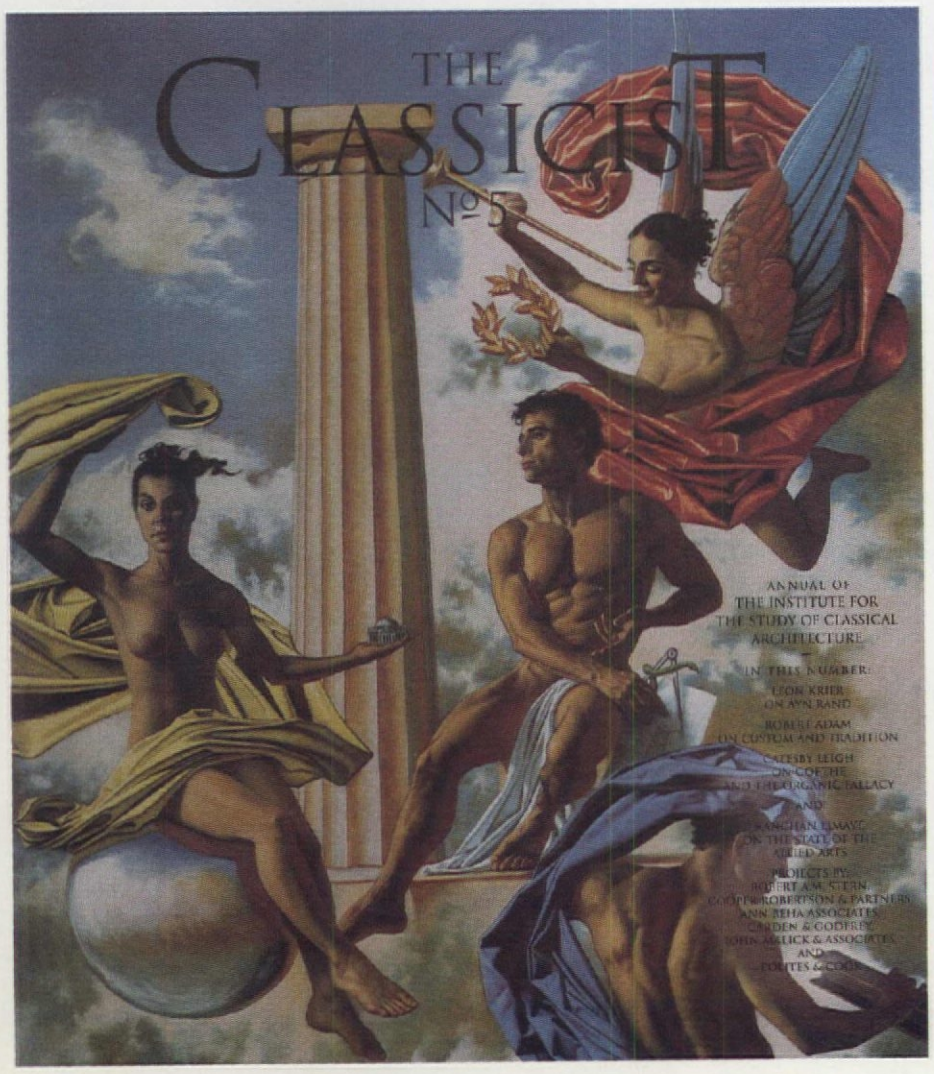
THE NEWEST ISSUE OF THE JOURNAL PRODUCED BY THE INSTITUTE FOR THE STUDY OF CLASSICAL ARCHITECTURE CELEBRATES ITS FIFTH ANNIVERSARY WITH YET ANOTHER FEAST FOR THE MIND AND THE EYE.

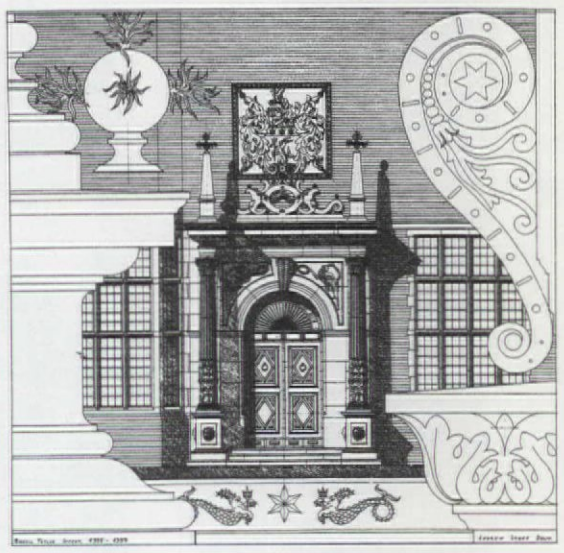
THE CLASSICIST, No. 5, annual journal of the Institute for the Study of Classical Architecture. ISBN: 0-7658-0492-1, (paper), July 1999. 164 pages; 127 photos, 44 pieces of line art. Limited edition of 1200; $39.95 (plus $4.50 for shipping) ppd. in the U.S. Please contact Transaction Publishers, Department 99OFCL, 390 Campus Drive, Somerset, New Jersey 08873. Telephone 888-999-6778, Fax 908-748-9801.

At long last, followers of THE CLASSICIST will be happy to know that issue No. 5 will be available as of July 1999. Noted for its high graphic standards as well as its advocacy of contemporary classicism, this new issue celebrates the fifth year of publication with a spectacular full-color cover, "Allegory of Architecture," commissioned from artist John Woodrow Kelley, a fellow of the Institute. To keep pace with the burgeoning interest in traditional architecture, interiors, and the decorative and allied arts, the journal's collaborative team of editorial staff, designer, and printer has provided its readers with a thought provoking and informative volume.

Old and new readers alike will be delighted with an expanded Essays section that features articles by acclaimed architect and urban theorist Leon Krier and Scottish architect and author Robert Adam. Mr. Krier's essay Howard Roark Defended Against Some of his Admirers rebuts popularly held ideas about Ayn Rand's aesthetic philosophy and her ideas on architecture. Mr. Adam in an essay titled The Other Modern: Tradition in Architecture and Society examines the nature of tradition and its role as a powerful social force that bonds individuals to the community in an ever changing world. In a piece by urban planner Robert G. Dyck, the author illustrates how Joze Plecnik's plan for the Slovene capitol of Ljubljana was based on classical urban archetypes. A younger generation of architects is also represented with Christine G.H. Franck and James McCrery, who co-authored a critique of the rebuilding of Saint Agnes' Church in New York, a missed opportunity for an important new classical building in the city. Lastly, journalist and architectural critic Catesby Leigh delivers a detailed analysis of the organic fallacy in architecture, art, and culture in an essay titled Goethe and the Mess We're In. Inspired by Geoffrey Scott's, The Architecture of Humanism, Mr. Leigh outlines a complete history of the ways in which romantic philosophy has profoundly affected the rationale for design and aesthetic appreciation in the twentieth century.

The Portfolio section of the journal follows the essays and consists of five





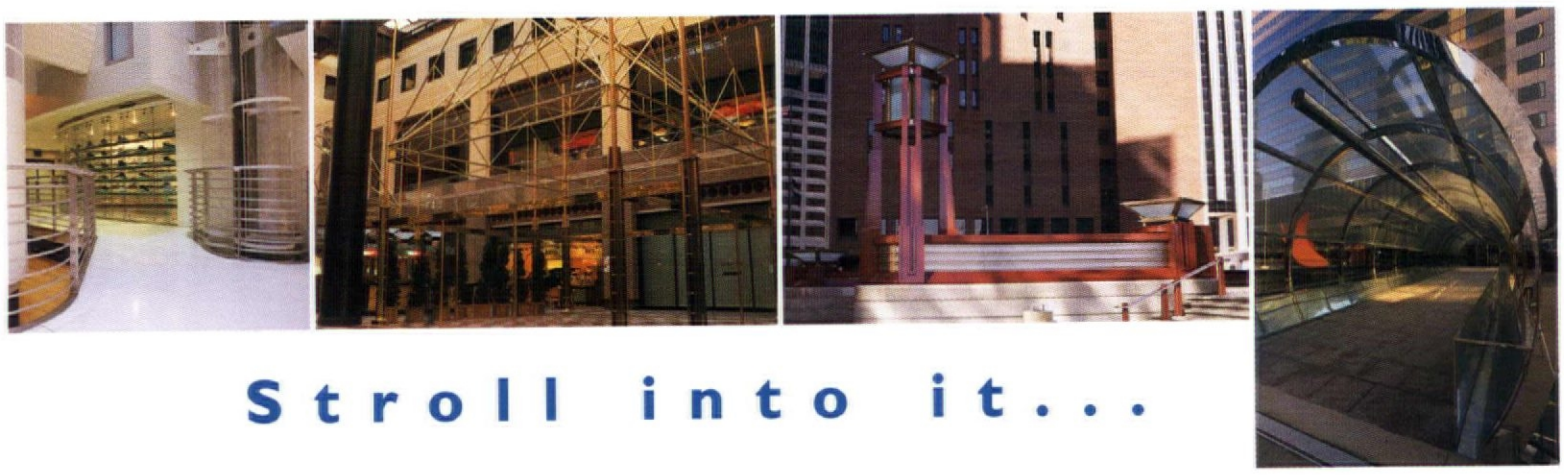
distinct parts. The first, the Professional Portfolio, includes the current work of several large, well known architectural and planning firms, as well as that of lesser known architects. Robert A.M. Stern; Ann Beha Associates in Boston, Massachusetts; Carden & Godfrey Architects in London; Cooper Robertson & Partners in New York City; and John Malick & Associates in San Francisco are among the nine offices that have their work represented here. There is a public library, a guesthouse, several residences, two master plans, student housing for a university, and an art gallery, all which display a lively response to working within the classical tradition.

Also included in the portfolio section is a brief View of the Process interview with Thomas Gordon Smith. The former Chairman of the School of Architecture at the University of Notre Dame, Smith discusses the changes he helped facilitate in the curriculum as well as the renovation of the building in which the architecture program is taught. Student work from Notre Dame, the Institute for the Study of Classical Architecture, University of Bologna, Drexel University, and The Prince of Wales's Institute of Architecture are featured in the Academic Portfolio. The Competitions Portfolio gives examples of submissions and winning entrants for the Royal Oak Center in London, a new town center for the village of Plainfield, Illinois, and the Oklahoma City Memorial, Oklahoma City. And finally, the delicate and detailed field sketches by architect Milton Grenfell are reproduced at actual size in the Sketchbooks Portfolio.

The final four sections of THE CLASSICIST, No. 5 begin with a Good Practice article on the practical application of traditional roofing, called "Rafter Tales." The author offers diagrammatic illustration from a variety of sources including J.J Coulton's Ancient Greek Architects and Richard Harris' Discovering Timber Framed Buildings. Following this, journalist Kanchan Limaye provides the reader with a survey of the Allied Arts entitled "Millennial Pioneers, The Artists of Synthesis." Her discussion of the poetry of Michael Lind and Frederick Turner; the music of composer Stephania de Kenessey; the paintings of John Woodrow Kelley and Leonard Porter; as well as the work of numerous others, illustrates how they are attempting to create art that is fully reflective of the human condition in innovative yet enduring ways.

Ex Libris, the journal's book review section includes a recommended reading list as well as reviews of several recently published volumes. Among them, the reviewers give commentary on The Library of Congress: The Art and Architecture of the Thomas Jefferson Building, edited by John Y. Cole and Henry Hope Reed; and Architecture: Choice or Fate, by Leon Krier; as well as On Garden Style, by Bunny Williams with Nancy Drew. The Classicist's Bookshelf provides a comprehensive list of literature of the classical interior from eighteenth century France and England to mid-eighteenth century American to the present.

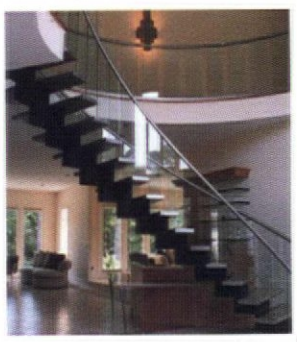
Lastly, the News of the Institute summarizes the activities and programs of the Institute for the Study of Classical Architecture. Since the 1994-95 premier issue of The Classicist (now out of print), the annual journal has become a harbinger of promoting education and professional practice of contemporary classicism without being dogmatic or elitist. With each issue, the readership expands across the country and reaches lonely classicists, lay, student, or professional, as far away as Australia. Its very existence insures the generation of support and interest necessary to continue the work of the Institute and other related organizations. All this in turn provides a welcome venue for publishing work that mainstream architectural magazines cannot. ■



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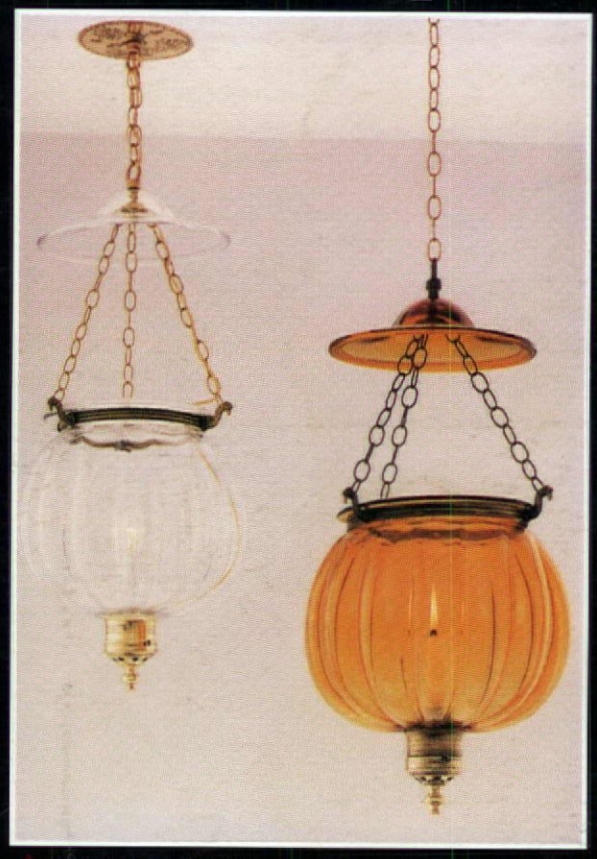
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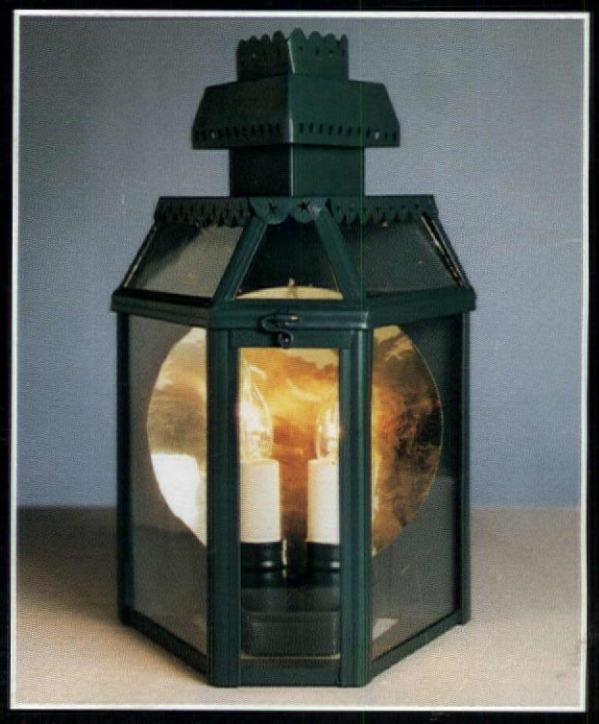
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